

*Education*

# MUSIC SUPERVISORS JOURNAL

19-1

*First Fall Issue*  
OCTOBER  
**1932**

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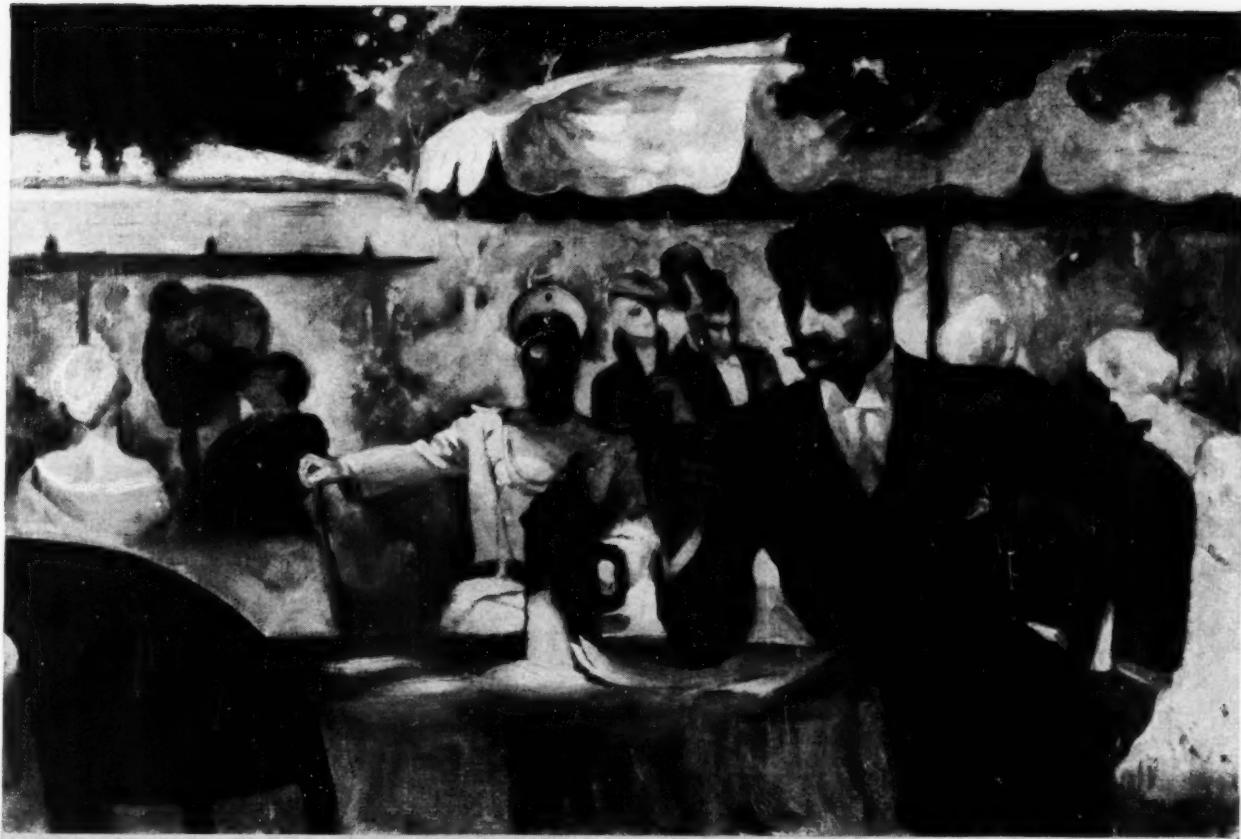
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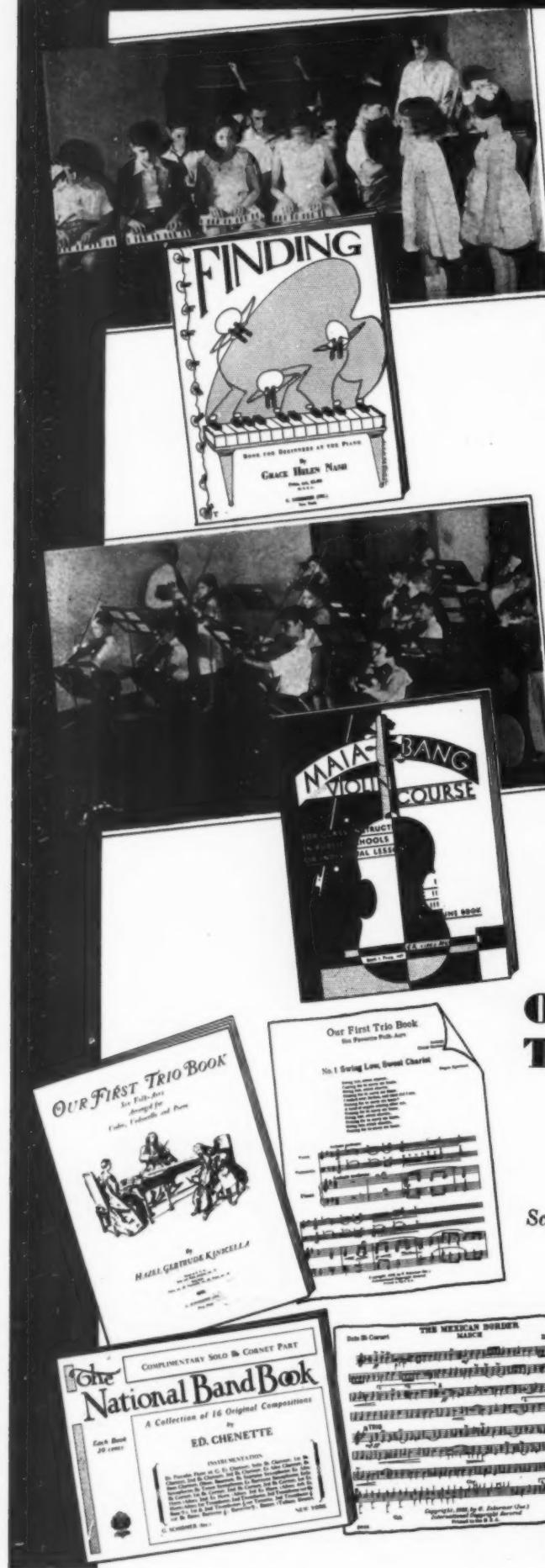
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Eastern Music Supervisors Conference  
North Central Music Supervisors Conference  
Northwest Music Supervisors Conference  
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### DATES TO REMEMBER

December 27-30, 1932—Music Teachers National Association, Washington, D. C.

February 25 to March 2, 1933—Department of Superintendence, N.E.A., at Minneapolis, Minnesota.

March 15, 16, 17, 1933—Eastern Music Supervisors Conference at Providence, R. I.

March 22, 23, 24, 25, 1933—Southern Conference for Music Education, Atlanta, Georgia.

March 28, 29, 30, 31, 1933—Southwestern Music Supervisors Conference, Springfield, Missouri.

April 10, 11, 12, 1933—California-Western School Music Conference, Oakland, California.

April 17, 18, 19, 1933—Northwest Music Supervisors Conference, Seattle, Washington.

April 22, 23, 24, 25, 26, 1933—North Central Music Supervisors Conference, Grand Rapids, Michigan.

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## State and District Meetings

THE following information has been compiled with the coöperation of State Departments of Education and officers as chairmen of the various associations or committees. Names of chairmen of music sections are given where available; in other cases, inquiries may be sent to officers named, or to the Conference chairman for your State. (See list of State Chairmen on another page of this issue.)

Arizona's Education Association will have one state-wide meeting, October 28 and 29 at Phoenix. Full information concerning the music section can be obtained from Russell L. Margraves, Casa Grande.

The California State Music Conference, called by the Board of Education, April 10, 11, 12, 1933, will convene in Oakland (California-Western School Music Conference).

The State Superintendents Meeting will be held October 10-12 in San Francisco (headquarters at Fairmont Hotel). It is reported that music sections will undoubtedly be included at the latter.

The Colorado Education Association meets in three divisions, November 10, 11 and 12. Each of the three divisions has a music section. Eastern Section meets in Denver, address Estell E. Mohr, State Teachers College, Greeley, president of this section, for detailed information; Southern Division meets in Pueblo, J. Leslie Kittle, El Patio Apts., Alamosa, chairman music section; Western Division meets in Grand Junction, Riol R. Lake, Paonia, president of music section.

Florida's Annual Education Association meeting will be held the middle of next March. For information concerning the music section address Oliver A. Seaver, Chairman Music Department of F. E. A., Lakeland.

Idaho Education Association (State Convention), November 25 and 26, Boise. L. J. Schnabel, 232 S. Lincoln St., Pocatello, President, will have charge of the music section. District meetings to be held October 28, 29 are: Boise, C. Elmer Roberts, Emmett, President; Twin Falls, C. D. Merrill, Gooding, President. Meetings held prior to publication of this JOURNAL were: October 6, 7, Lewiston—J. L. Houx, Orofino, President; October 7, 8, Coeur d'Alene—Ben F. Lowe, Harrison, President; October 14, 15, Idaho Falls—A. H. Bush, Idaho Falls, President; October 14, 15, Pocatello—B. H. Barrus, Mackay, Idaho Falls, President.

Iowa State Teachers Association, November, 3, 4, 5, Des Moines. Charles F. Pye, Secretary, can furnish full information concerning the Association. District meetings held prior to publication of the JOURNAL were as follows: September 29, 30, Red Oak (South Central District); September 30, October 1, Corning and Osceola (South Central District); September 30, Oct. 1, Waterloo (Northeast District); October 6, 7, 8, Sioux City (Northwest District); October 13, 14, Council Bluffs (Southwest District).

The Sixty-ninth Annual Session of the Kansas State Teachers Association will be held November 4 and 5 in Kansas City, Topeka, Salina, Dodge City, Hutchinson and Pittsburg. Music section chairmen for the respective cities are: C. A. Peacock, 947 S. Hickory St., Ottawa; Clare J. Staadt, Public Schools, El Dorado; Philip Boughner, Russell; Elma Pinney, Fowler; Margaret Joy, Friends University, Wichita; Gerald Carney, City Schools, Pittsburg.

The Louisiana Teachers Association will have a music section at its November 18 and 19 meeting in Monroe. G. O. Houston, Baton Rouge, the Executive Secretary of the Association, can furnish further particulars.

The Minnesota Education Association holds its biennial state convention, October 27-29 in St. Paul. In connection with this convention the Music Section of the M. E. A. will meet October 28. Information in some detail regarding this program may be obtained from Chairman Archie N. Jones, Music Department, University of Minnesota, Minneapolis.

(CONTINUED ON PAGE EIGHT)

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## State and District Meetings

(Continued from page 6)

Michigan will have seven district Education Association meetings with music sections as a part of the program of each district. Dates, places and music section chairmen for these meetings are: District No. 1, October 27, 28, 29, Detroit—Edward Mosher, Fordson H. S., Fordson, chairman; District No. 2, October 20, 21, Saginaw—S. L. Flueckiger, H. S., Saginaw; District No. 3, October 20, 21, Lansing—Eleanor Kelley, Hillsdale College, Hillsdale; District No. 4, October 27, 28, Grand Rapids—L. F. Peterson, Ludington; District No. 6, October 14, 15, Ann Arbor—Charles W. Shipman, Monroe; District No. 8, October 13, 14, Benton Harbor—Paul Tammi, High School, Battle Creek. Districts 5 and 7 had meetings September 29, 30 at Traverse City and Marquette respectively. Otto Brown, High School, Cadillac, is the music chairman for District 5, and Ruth Craig Northern S. T. C., Marquette, for District 7.

Missouri will have music sections in connection with three district Teachers Association meetings: Northeast, October 21; Kirksville; Southeast, October 20, 21, Cape Girardeau; Southwest, October 20, 21 and 22, Springfield. Frances Ragsdale, Carthage, is the chairman of the Southwest music section.

Montana District Education Association meetings will be held the last week of October. Music sections will be included in each program: North Central District, Great Falls—Frank Kubesch, Conrad, chairman of music section; Eastern District, Billings—Elizabeth Swartz, Baker, chairman of music section; Western District, Missoula—Dorothy Alexander, Bozeman, chairman of music section.

Nebraska State Teachers Association district meetings, October 26-29, which include music sections are: Lincoln—B. F. Nevin, 3930 Sheridan St., chairman; Norfolk—Walter Reed, chairman; Kearney—Arthur Harrell, 717 W. 28th St., chairman; McCook—Leo Kelly, chairman.

Information concerning the New Hampshire State Teachers Association may be obtained from Donald Mattoon, Headmaster, High School, Littleton.

New Jersey will have its State Teachers Association meeting the week-end of Armistice Day in Atlantic City. Thomas Wilson, Public Schools, Elizabeth, is the President of the Association's Department of Music. Full information concerning the music section should be obtained from him.

The New Mexico Teachers Association will meet the first week of November. Full information concerning the music section was not available when the JOURNAL went to press. For further details write to Georgia L. Lusk, Superintendent of Public Instruction, Santa Fe.

New York State Teachers Association Music Sections will meet in all eight zones covering the entire state as follows: Northern Zone, October 6, 7, Potsdam—Kenneth L. Marquis (chairman), Franklin Academy, Malone. Southern, October 6, 7, Elmira—George J. Abbott (chairman), Director of Music, Elmira. Northeastern, October 20, 21, Plattsburgh—Lyndon R. Street (chairman), Normal School, Plattsburgh. Central, Oct. 20, 21, Utica—Frederick F. Swift (chairman), H. S., Ilion. Eastern, October 20, 21, Albany—Frank Jetter (chairman), Supervisor of Music, Amsterdam. Southeastern, October 28, New York City—James C. Doty (chairman), High School, Huntington. Central Western, October 28, 29—Mrs. V. V. Rogers (chairman), Supervisor of Music, Geneva. Western, November 4, Buffalo—Richard Seibold (chairman), Bennett H. S., Buffalo.

The North Carolina Education Association will have music sections at each of the six district meetings this fall. Places, dates and music section chairmen are as follows: Western District, October 14, 15, Asheville—Traugott Rohner; North Western District, October 21, 22, Greensboro—Elizabeth Geiger, Burlington; South Piedmont District, October 28, 29, Charlotte—Katherine Moore, Sherrill's Ford; North Central District, November 4, 5,

Raleigh—Mrs. Anne Wear Smith, Durham; North Eastern, November 11, 12, Rocky Mount—Mrs. E. H. Hicks, Plymouth; South Eastern District, November 18, 19, Fayetteville—Isabel de Vlaming, Lumberton.

North Dakota Education Association, October 26-28, Grand Forks. John E. Howard, University Station, Grand Forks, is president of the music section of the Association.

At the time of the Ohio Education Association meetings this fall, music sections will be held as follows: Northwest at Toledo, Merrill McEwen, Bowling Green, chairman; Northeast at Cleveland, Marian S. Williams, Oberlin Conservatory, Oberlin, chairman; Eastern at Steubenville, G. F. Siegler, Marietta, chairman; Central at Columbus, Emma Kiefer, Board of Education, Dayton, chairman; Southeast at Wellston, Glenden Craggs, Wellston, chairman; Southwest at Cincinnati, Ernest G. Hesser, Board of Education, Cincinnati, chairman. Full information may be obtained from these chairmen or from Edith M. Keller, State Supervisor of Music at Columbus.

The Oklahoma Education Association has eight district meetings this fall. Central, October 27-29, Edmond—Cora E. Farrell, Guthrie, Secretary; East Central, October 27-29, Ada—E. C. Wilson, Ada, Secretary; George E. Fentem, Wewoka, chairman music section; Northern, October 27-29, Ponca City—Ralph V. Miller, Enid, Secretary; Florence Mitschrich, Ponca City, music section chairman. Northeastern, October 27-29, Muskogee—Ona May Emerson, Tulsa, Secretary; Mrs. Mary R. Broom, Tulsa, chairman music section; Northwestern, October 27-29, Alva—Mrs. Estella Rackley, Alva, Secretary; Southeastern, October 27-29, Durant—George W. Coffman, Ardmore, Secretary; Southwestern, October 21-22, Elk City—Frank D. Eaton, Weatherford, Secretary; Reven DeJarnette, Weatherford, chairman music section; Panhandle, October 27-29, Guymon—A. C. Guffy, Beaver, Secretary.

The Oregon State Teachers Association holds its annual meeting December 28, 29 and 30. For information concerning the music section and meeting place, write to E. F. Carleton, 602 Studio Building, Portland, Executive Secretary of the Association.

Pennsylvania State Education Association meetings all include music sections. Music chairmen are listed with the places and dates as follows: Grove City, October 14, 15—music section chairman, Harry A. Summers, Supervisor of Music, Warren; Reading, October 21, 22, music section chairman, Mildred Kemmerer, Supervisor of Music, Allentown; State Convention meeting, Harrisburg, December 27-29, president of music section, Mrs. E. S. Reider, Supervisor of Music, Williamsport. A meeting was held October 6 and 7 in Lock Haven where Laura N. Rickabaugh, Supervisor of Music, Altoona, was music section chairman. Four meetings will be held in March and April, 1933. Information concerning the latter may be secured from M. Claude Rosenberry, Department of Public Instruction, Harrisburg.

The Tennessee State Teachers Association holds its next meeting April 13, 14, 15, 1933 in Nashville. Mrs. Forrest Nixon, Centerville, President of the Association, can give details regarding the music section.

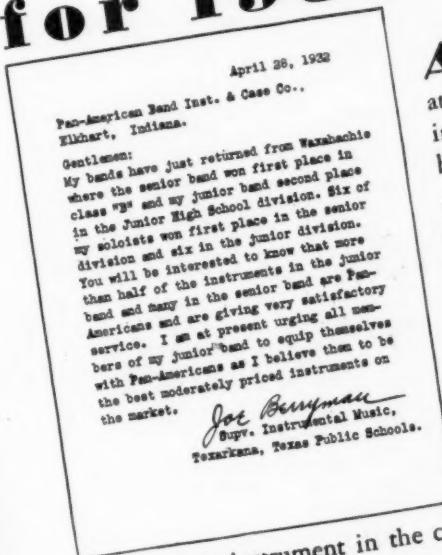
The Texas State Teachers Association, November 24, 25, 26, Fort Worth, will have a music section and also music programs at general sessions. Mrs. Lena Milam, 1693 Pennsylvania Ave., Beaumont, is chairman of the music section, and Alva C. Lochhead, Supervisor of Music, Fort Worth, is chairman of the committee to provide music at the general sessions.

The Virginia Education Association holds its annual meeting during the week of November 21 at Richmond. For information concerning the meeting in general and the music sessions in particular, write to Dr. C. J. Heatwole, Executive Secretary, V. E. A., Richmond.

Washington Education Association meetings are held on the regional plan in eight city centers. For details of the department and section programs address the chairmen listed.



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## State and District Meetings

Continued from page 9

Bellingham: D. E. Wiedman, Superintendent of Schools; Longview: E. J. McNamara, Superintendent of Schools; Seattle: S. E. Fleming, Ass't. Superintendent of Schools; Spokane: Jean Soules, County Superintendent of Schools; Tacoma: Elmer L. Breckner, Superintendent of Schools; Walla Walla: W. M. Kern, Superintendent of Schools; Wenatchee: Mrs. Dollie J. Thayer, Chelan County Superintendent of Schools; Yakima: A. C. Davis, Superintendent of Schools.

The West Virginia State Education Association, October 27, 28, 29, Huntington, has named Katherine A. Moore, 218 Gaston Avenue, Fairmont, as chairman of the music section.

The Wisconsin State Teachers Meeting will be held November 3, 4, 5, in Milwaukee. The Southern District of the Association will meet February 10, 11, 1933, at Madison. Frank J. Lowth, County Normal School, Janesville, is President of this section. District meetings held before the JOURNAL went to press, and the presidents of the districts, were: Central, October 7, Wausau—George F. Brooks, Merrill, president. Lake Superior, October 6, 7, Superior—W. R. Davies, Superior, president. Northern, October 7, Ashland—Lila Stark, Bayfield, president; Northwestern, October 13, 14, Eau Claire—C. L. Dodge, Mondovi, president; Western, October 13, 14, LaCrosse—Mary McAdams, Tomah, president. For information concerning the Northeastern District, address Blanche McCarthy, High School, Appleton, president.

The Wyoming Education Association is re-organizing this year into districts. The new constitution has been worked out and further information can be obtained from President A. L. Keeney, Superintendent of Schools, Superior.

## Personal and Otherwise

Arthur L. Williams, Oberlin, Ohio, will study in Europe during the next school year—probably in London. His work at Oberlin Conservatory of Music and in the Oberlin Public Schools is taken over by Robert Lyon, who was at J. Sterling Morton High School, Cicero, Illinois, last year.

The following committee has been working on a constitution for the newly planned Connecticut Music Education Association: Laura Jones, Normal School, New Haven; Howard T. Pierce, Bulkeley School, New London; James D. Price, High School, Hartford; Vera R. Prince, 175 High St., Bristol; Catherine Russell, 768 Noble Ave., Bridgeport. The JOURNAL expects to print further news of this organization in coming issues.

Foster Krake has accepted the position of director of music at Huron College, Huron, South Dakota. He was formerly connected with the public schools of Lexington, Kentucky.

"I have doubled my membership in the M.S. N.C.—by marrying another member of the Conference," writes Mrs. F. Wm. Froehlich of Harrisburg, Pennsylvania, formerly Aileen K. Mowen. Mr. Froehlich is supervisor of music in William Penn High School at Harrisburg.

Agnes M. Fryberger has recently been appointed director of school music in the newly formed music department at the University of Louisville, Kentucky. This new department (in the oldest university in the United States) is affiliated with the Juilliard Foundation and offers a four-year course with Bachelor of Music degree.

M. Elizabeth Lawrence, formerly at Decatur, Georgia, is now head of the new Public School Music Education Department at Mount Vernon College, Alliance, Ohio. This department is recognized by the state of Ohio as an accredited institution for the preparation of public school music teachers.

The First Jefferson County Music Festival at Watertown, New York, last spring, aroused enough enthusiasm to warrant making it an annual event, according to the report of M. Gladys Mantell, general chairman. Six hundred and fifty pupils participated in the program conducted by Russell Carter, New York, State Director of Music, guest conductor. Cooperation of all departments for the success of the festival and the fact that the program was based on regular classroom work are especially noteworthy.

Ohio. The All State High School Chorus and Orchestra which have appeared annually on the Ohio Education Association program in December will be featured again this year. The chorus of 500 will be composed of students from county high schools and will be directed by Griffith J. Jones, of Glenville High School, Cleveland; the orchestra of 125 players will be made up of students from city and exempted village high schools and directed by Eugene J. Weigel, Ohio State University. Information may be secured by writing Miss Edith M. Keller, State Supervisor of Music, Columbus, Ohio, who is in charge of the program.

Max T. Krone leaves Western Reserve University for Arthur Jordan Conservatory of Music, Indianapolis, as director of music. Mr. Krone was also appointed professor of music at Butler University in Indianapolis. Jacob Evanson will take Mr. Krone's place as conductor of the University Choir at Western Reserve University and will also teach classes in the school music course.

Number One Contributing Member for 1933 is William Breach, Director of Music at Buffalo, New York.

Some Changes in the Field: Anna R. Brand, formerly at Evanston, Illinois, to Cottey Junior College for girls at Nevada, Missouri, as teacher of public school methods. . . . Marjorie B. Brundage from Teaneck to Ramsey, New Jersey, as director of music. . . . Margaret E. Belcher from Clovis, California, to Sanger as supervisor of music. . . . Lois M. Cook from Alamosa to Boulder, Colorado, as teacher of rural school music. . . . Edith M. Cotton from Tallahassee, Florida, to Northrop Collegiate School, Minneapolis, Minnesota, as director of music. . . . Florence Coatsworth from St. Cloud, Minnesota, to Ithaca (New York) Junior High School as supervisor of music. . . . E. Marion Dorward formerly supervisor of music at South Manchester, Connecticut, is studying at the New York University. . . . Helen M. Hosmer from Potsdam, New York, to the recently organized New College in connection with the Teachers College at Columbia University, as instructor in music. At the same time Miss Hosmer will study to complete her Masters Degree. . . . Celeste Kaul from Pleasanton to Burlington, Kansas, as supervisor of music. . . . Chauncey B. King, former state chairman for Arizona, who spent last year studying at Northwestern University is now in Hesston, Kansas. . . . Elizabeth E. Meloy from Upland, Indiana, to Northwestern University where she will study to complete work on her Masters Degree. . . . John K. Mitchell from Mt. Clemens to Michigan State Normal School, Ypsilanti, to study. . . . Albert W. Rider from Charlevoix to Big Rapids, Michigan, as director of music. . . . Bohuslav Rozehnal from Medina, Ohio, to State Teachers College, River Falls, Wisconsin, as band and orchestra director. . . . Carolyn I. Sawyer from Philadelphia to Olive Hill, Kentucky, to teach music in the grades and high school at a school for mountain girls. . . . Martha Schmucker from Wellsburg, West Virginia, to Elmira, New York, as teacher of music at Southside High School. . . . Willis P. Searfoss from Bangor, Pennsylvania, to Washington, D. C. . . . Elizabeth C. Sonier from Medford Hillside, Massachusetts, to Winsted, Connecticut, as supervisor of music. . . . Oliver A. Seaver will have supervision of public school music departments of Southern College, Lakeland, Florida, and the Ringling Art School of Sarasota, Florida. . . . Helen May Turner, Kingston, New York, has accepted position as critic supervisor of music in training schools at State Teachers College, Mansfield, Pennsylvania. . . . Darleen Williams from Grand Junction to Rippey, Iowa, as supervisor of music.

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# GAMBLE NEWS

DISSEMINATING NEWS, TRUTH AND GOOD CHEER TO ALL MUSICIANS

VOL. I

OCTOBER, 1932

No. 1

## ISSUE OF NEW GAMBLE "NOTE" BOOK SHOWS TIMELY SPIRIT

### A NEW "GAMBOLIER"



Neil A. Kjos, who has recently been appointed Director of Sales in the Gamble organization, has unusual qualifications for this responsible position. He not only has had wide experience in the music business, but an enviable professional record as well.

Mr. Kjos is a graduate of St. Olaf College, where his musical training was under the direction of Dr. F. Melius Christiansen. His post-graduate work was done at the University School of Music, Urbana.

Since leaving college he has developed three championship bands, supervised and directed ensembles at Urbana and for two seasons instructed in clarinet at the National Music Camp.

Mr. Kjos (pronounced *Choss*, but *Neil* to his many friends) has traveled extensively in the interest of school music publications and knows first-hand the problems confronting teachers and supervisors. Anyone desiring information or advice along instrumental lines is cordially invited to tell his troubles to Neil. He knows the answer and is glad to give it.

### DEALERS CO-OPERATE TO SAVE FESTIVAL

The recent Chicago-land Festival brought out an "11th hour" order for 400 copies of the "Soldiers' Chorus" from "Faust."

A local dealer promised delivery of the copies within half an hour. This was accomplished and once more the claim of Chicago as the "center of music service" was substantiated.

Few music buyers, however are aware of the friendly reciprocity between dealers which makes such prompt service possible. In this particular case, the dealer with whom the 400-copy order had been placed secured the willing co-operation of the Gamble Hinged Music Company, which supplied 230 copies. This cooperation saved the day.

The Lyon & Healy Company had previously furnished the Festival with a large number of copies.

### AND,—VOCO NEWS MAKES ITS BOW

The publishers of the VOCO STUDY PLAN, by Charles Norman Granville, recently provided a medium of expression, contact and inspiration for the many teachers of the plan. A modest first issue appeared September 10th in which some four hundred Representative, Certified and Certified Key Teachers were invited to contribute to its columns.



Though this news sheet is in embryonic stage, its pages are full of revealing facts to those who have not followed the "snowball" growth of this movement.

"Voco News" promises much in educational value as well as practical ideas

and news for voice teachers. Don't fail to ask to be put on the mailing list for future issues of Voco News.

### LOW GAMBLEIZING RATES FEATURED IN "NOTE" BOOK

With the drop in other commodity prices comes the good news of lower rates for Gambleizing music. Musicians who for years have enjoyed the advantages of using music that holds together and does not wear out will welcome this information.

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So, as it pays to buy music Gambleized—it pays still more to group orders in quantity to take advantage of these discounts.

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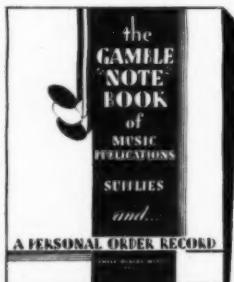
### New Catalogue Full of Good Things

DON WILSON

As a potent antidote for the recent depression comes a colorful and cheering "Note Book" from the Gamble Hinged press. It is more than a catalogue, for it combines attractive listings of merchandise with thematics, biographical sketches, illustrations and much interesting general information.

Out of town buyers will find this fascinating book a good substitute for a visit to the Gamble Store. Many customers, familiar with the retail counters are not aware of the extensive plant "behind the scenes" which handles the constantly growing mail-orders. This department is featured in the "Note" Book.

The art work, layout and many original touches make this an unusual mailing piece. You will find it enjoyable reading as well as valuable in your work.



#### Provides Novel Feature in Order Record

One very attractive feature of the "Note" Book is the central section of the book, containing eight order blanks interleaved with illustrated pages of accessory and small instrument listings. The page following each order blank provides ruled space for notes, or, by using carbon paper a duplicate copy of each order may be made—and retained in the bound copy for reference.

#### Free To Teachers

This valuable book, announcing new services, new publications and low prices is offered free to all music teachers upon request. If you have not received a copy, address the company mentioning your position and school connection. One will be sent you without delay.

#### "Programs & Publicity" Scrapbook Still Courtesy Feature

Since 1929 this charming little item has been distributed to patrons of the Gamble Hinged Music Co., each year issued in the same form. The 1932-33 edition is "bound" therefore (being Gambleized) to (Continued on Page 13, Third Column)

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Music Supervisors Journal

## VARIETY OF NEW PUBLICATIONS ANNOUNCED

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## Musical Research Society Makes Gamble Sole Agents

The series of *a cappella* choruses issued by the Musical Research Society will in the future be handled for the Society by the Gamble Hinged Music Company, their sole business agents.

Arrangements were completed and made immediately effective at a meeting of representatives on September 29th.

The Society will continue to develop the series, bringing to choral organizations many very unusual and effective compositions otherwise unavailable.

Those now published are:

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The almost universal acceptance of the comparatively recent publication "Technical Fun" for all instrumental groups by W. A. Storer is a case in point.

The "Gambles' Class Method for Strings" by Max Fischel and Aileen Bennett is further evidence of this tendency to publish the unusual—the right thing, which others may have thought about but never followed through successfully. The books in this series have been enlarged and the new editions have English-Spanish texts—and do South Americans like it? I should say so!

Just a few of those new issues which attract my attention at the moment are these, with descriptions from the "Note" Book:

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At last here's a book by Alix Feild containing what most of the alleged "stage guides" of operettas forgot to remember. Written by a dance teacher who knows the capabilities of young people, the steps given here are intensely practical.

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conductor of the Little Symphony Orchestra of Chicago, the author prepared his method for publication. It was immediately successful and the demand was insistent for similar material for band use.

Victor Grabel, conductor of the Civic Concert Band, Chicago, and editor of Etude Magazine Band Department has now adapted the Tuning Method for band. In this new form it will be issued October 15.

Directors will find that a few minutes rehearsal time devoted to this Method will put a band or orchestra in playing condition, perfectly in tune, balanced and with improved tonal quality.

"BAND AT-TEN-TION!"  
Solves Marching Problems

This manual for Marching Bands is by Mark H. Hindley, Director of Instrumental Music, Cleveland Heights, Ohio, Instructor of Drum Majoring, National Music Camp.

This work, just off the press, covers fully but concisely the important matters of organizing and drilling a marching band. Formations, parades and the technique of drum majoring are carefully explained by text and illustrations.

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Accompanying this is the Student's Edition of twenty-four pages, quick-step size with forty illustrations. A copy of the Student's Edition is supplied free with each Instructor's Edition.

Leaders who want their bands to show to advantage during the foot-ball season are advised to order an "approval" copy at once.

Publish Authoritative Standard  
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# MUSIC SUPERVISORS JOURNAL

Vol. XIX

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*Official Organ of the MUSIC SUPERVISORS NATIONAL CONFERENCE and of the SIX SECTIONAL CONFERENCES*  
Editorial Board: Edward B. Birge, Chairman; John W. Beattie, George Oscar Bowen, Peter W. Dykema, Will Earhart, Max T. Krone, Paul J. Weaver.

## Where Do We Go From Here?



PUBLIC SCHOOL MUSIC is moving rapidly. The evidence is before us on every Conference program, and we see it about us during the year. The best way to realize this progress is to go back to the beginning of the century. At that time, both figuratively and literally, music in the schools was marking time. There was no perceptible onward movement, though a few individual supervisors were planning their work with a vision which was to have a significant influence later. The children were singing, but there was little of it in the high school; instrumental work was hardly thought of, and appreciation was but a word in the dictionary. Thirty-two years have wrought what seems a miracle not only to us in the schools, but to musicians in other fields.

But in fact there has been no miracle, only hard, well-directed work, the inspiration for which has come, directly or indirectly, almost wholly from the Conference. It is the Conference, working as a body once a year, and separately every school day, that has brought us this tremendous distance. It is a fair inference, therefore, that if the Conference were suddenly to become nonexistent, public school music would begin marking time again.

If a Conference of 7,000 members can effect such a revolutionary change in the musical lives of children, is it not plain that our uncompleted work can be done with a Conference which includes every school music teacher, and not otherwise? To think of doubling our membership would be too fantastic; but by spring we ought to be able to move our Sectional Conference memberships up to a total increase of 1,000, and now is the time to begin to plan for it. There is a direct relation between a larger Conference and higher average standards of music teaching.

In our individual fields we shall move forward in reaching the child through the group. No words that I could put together would so well express my thought as those of two paragraphs from the resolutions submitted at Cleveland last April. They are too valuable to remain buried in the Yearbook:

"It is the sense of the Conference that as educators we should weigh more carefully subjective results, as defined in terms of the acquisition by our pupils of a warm and genuine individual musical interest and culture, as this might be observed and evaluated by wise parents in their homes, in comparison with objective results, as defined in terms of a music product put forth by organized groups."

"Specifically, we may need to evaluate anew refinement of musical effort, and its result in individual musical-mindedness or subjective preoccupation with music, in comparison with large and imposing musical efforts which, although necessary and right as projections of a musical education already gained, may not be fruitful in fine musical education in themselves, and may even deflect the pupils from the more quiet educational process. In particular we may need to dedicate ourselves anew to the ideal of producing

beauty in the daily schoolroom task; to weigh the educational effect of the small, beautiful schoolroom song, sung for itself, with the fullest measure of musical grace, in comparison with crowded platform performances of larger and more glittering compositions; to study the worth of small instrumental groups that might grace the home, in comparison with large ones that can find place only in the spacious auditorium; to consider the advance in music education that may be made through daily increments in relation to that promised or gained through the evangelistic jubilee; to gauge the worth of a development in appreciation that leads the pupils to greet with joy, and treat with loving care, every tone and measure approached in every kind of music taught in school classroom or rehearsal hall, in comparison with an insulated appreciation that reserves its reverence for the body and soul of music to occasional hours when the schoolroom music has been put aside."

EDWARD B. BIRGE

# The Next Twenty-Five Years

OSBOURNE McCONATHY

If you were asked to predict the probable trends in school music during the next twenty-five years, I wonder just what your answer would be? Well, that is the question which has been put to me, and in this article I am doing my best to suggest the developments which to me seem most plausible and likely to occur. Of course, no one can foresee what is to happen. Yet we all have a natural curiosity and interest in the future. That is why astrologers and fortune tellers flourish. Now I am neither of these, nor any other kind of seer. I can suggest the future only by studying the past. A survey of progress during the last quarter of a century shows some marked developments which may serve as pointers toward the future.

Let us not make the mistake of thinking that all progress in the field of school music has been recent. Public school music was in a pretty flourishing condition twenty-five years ago. That was the year, you will remember, when the Music Supervisors National Conference was founded. The fact that a group of eager and enthusiastic supervisors saw the desirability and had the wisdom and foresight to band together for mutual coöperation shows plainly enough that there was ample vitality and urge in those days. And the roster of our Founders is a pretty good indication that music teaching at that time was based upon idealism as well as conducted with ability and thoroughness.

Indeed, as I look back, it seems to me that the germs of most of the developments in recent years were clearly apparent twenty-five years ago. There were excellent choruses then. The elective system was in its infancy; high school pupils sang, and in many places they sang very well indeed. Here and there one found some good school orchestras. Music appreciation was well begun, though the advent of the Victrola a bit later was to give the subject its tremendous spread. Accredited high school music courses were functioning in several cities, as well as credit for outside study. In the grades there was intense and sometimes bitter argument over the respective merits of the "rote versus note" methods. It is apparent, therefore, that our present status is the result of a situation well established and well conducted in the schools of those days.

For these reasons, I am disposed to feel that progress in the next twenty-five years is likely to be along lines which at least in embryo are now operating in our schools. I very much doubt that ideas entirely outside our present ken are to appear and upset the trends along which we now are thinking and working. Our problem, yours and mine, is not to attempt to vision some millennial situation beyond and outside our present realm of thought. Rather it is to look closely into present conditions and practices, to evaluate them with sound judgment and sympathetic insight, and then, with devotion, courage, and wise self-sacrifice, to stress those activities which we believe to be most vital and fundamental to the musical welfare of the coming generation. The future of school music lies within us. We are the builders of coming events.

**W**E are on our way! Although problems of the immediate present may occupy our attention, apparently to the exclusion of all else, the train of life is steadily moving on. "Stopovers" there may be, but no permanent halts—and poor travellers we are unless we have an idea, at least, of where we are going.

Education must, and will, carry on, and if music is as important in education as most of us believe it is, now is a good time to take stock of our progress and fix our eye on what would seem to be a reasonable goal for another period of the journey. The recent silver anniversary celebration gave occasion for much discussion of developments in the past quarter-century. What about the next twenty-five years?

To stimulate thought in the direction ahead, the editors scheduled for this issue an article which would attempt to indicate probable trends and visualize in a general way the progress music education should make by the time of our fiftieth anniversary. Mr. McConathy, well known as a pioneer in the development of school music, was commissioned to write the article, which is presented herewith.

The reader will find in Mr. McConathy's article no fanciful prognostications, but rather a thoughtful treatment of related matters which each of us should consider in preparing our own estimate of where America will be musically a quarter century hence, both as cause and effect of continued development of music teaching in the schools.—The Editors.

almost to chance the development of the emotional natures of their pupils. Psychologists tell us that impulses and the will-to-do come from a far deeper mainspring than mere thought processes. And yet we have barely touched the fringe of education of the emotions. Psychiatrists study abnormal and subnormal behavior. In the future, educators must study more deeply the motivations of normal behavior. Music already has convincingly demonstrated its therapeutic power with the unbalanced. In the future, music education must be organized and planned to further the emotional growth, balance, sensitivity, and stability of the normal.

We have made a bit of progress in adapting music instruction to the needs of individual pupils, but this is a phase of our work which inevitably must receive increased attention. I am convinced that everybody reacts to music in one way or another, and I am equally con-

vinced of the futility, or worse, of trying to force all children to react in the same way. But that is just what many supervisors have been trying to do. If music is worth while as a subject in elementary schools, surely it is worth while to find ways and means for bringing it to each child so that it will function most happily and effectively in the life of that child. To do this involves numerous difficulties, pedagogical and administrative. But that simply is another one of our problems. Surely we ought to solve it within twenty-five years.

#### The Teacher of the Future

Speaking of our problems brings up the inevitable subject of teacher training. The supervisor of the past was the direct descendant of the old-fashioned singing school teacher. There was devotion, missionary zeal, and enthusiasm, but seldom thorough musicianship. Today we have a rather mixed type of teacher. There are good musicians, there are well trained educationalists, there are devoted social workers, but these qualities seldom are combined in one individual. An interesting and illuminating situation has arisen in our midst through the recent influx of trained band and orchestra men. Most of these men know practically nothing of scientific pedagogy or school administration or history of education. They are, in the main, concerned with one thing only—the development of good bands and orchestras which will make a showing in the community and will take prizes in contests. Out of this situation have come some unfortunate experiences, but the lesson is clear—pupils will flock eagerly to a teacher who can produce *actual musical results*. Our present better types of choral organizations show that the vocal instructor has taken a leaf out of the book of the instrumentalist.

The music teacher of the future must, first of all, be a musician. Like the good old family doctor, the general supervisor doubtless will continue to practice in smaller communities. But in the larger centers it seems probable that we shall run more or less to specialization, and the teacher training of the future must be keyed accordingly.

One interesting outcome of the present depression is the attitude of a number of city school boards toward music in the schools. A good many places have dropped music, and this in spite of the fact that everyone admits these are the times when the uplift and consolation of music are most needed. It might seem that somehow the music supervisor has failed to "put across" the vital message of music as a contribution to a full life. Can it be that we have been so concerned with the techniques that we have overlooked the heart and soul of our subject? Whenever I hear a superintendent say that he knows nothing of music but has a specialist who is in complete charge and to whom he refers all musical matters, I scent something wrong. Some supervisors are proud of such confidence in their ability to handle their specialty. But would not music be much more stable in these troublous days if its place was in a well-rounded scheme of education, based on a thoroughly organized

policy developed by a superintendent who accepts full responsibility for everything which goes on in his schools? Such a superintendent need not be a trained musician to appreciate the values of music in education and to realize that it is essential to a rounded life. In twenty-five years may we not hope to find all of our schools directed by such superintendents, with highly trained specialists about them administering the coördinated subjects of a well balanced course of study. And when that is the situation, is it likely that music will be no more than an outside, extra subject, to be dropped whenever adversity comes upon us?

We hear much of the place of music in leisure. Up to date, our new industrialism has brought us plenty of unemployment, but mighty little leisure. But we cannot look with confidence to the future unless we feel assured that the economic ills of today will be overcome and their problems solved. The time must inevitably come when the common man will be faced with many hours of leisure. The very safety of the state demands that these hours shall be happily employed in worthwhile activities. Music must then come into its own. Maybe this time will be upon us in twenty-five years. Who knows? Are we so teaching music that it promises to take its potential place and realize its full beneficent possibilities when that time does come?

#### Mechanical Aids

No one can discuss the future without wondering about the possibilities of mechanical music. The phonograph has already established a place in music education. Radio and sound-picture are groping forward. Television is just around the corner. Doubtless other inventions will appear, all offering rich possibilities for music enjoyment and for broader music education. Two difficulties confront us in taking full advantage of these rich offerings: (1) The problems in the relationship between educational and commercial direction must be happily solved. (2) We must ourselves study the possibilities of utilizing these educational forces to the richest and fullest advantage.

A thought which impresses me in considering the subject is that self-activity is an absolutely essential element in pupil development. Fortunately, children themselves will force this fact upon us, for any plan which attempts to put them into a passive attitude is foredoomed to failure. Two things stand out among the possibilities of these mechanical agencies: (1) They will provide an environment richer and fuller than has ever before been possible, and (2) they may be made to contribute to the direction of the best types of pupil activities. Surely, within the next twenty-five years we shall have learned to harness these forces to the service of music education. Moreover, these aids will be as available to rural and suburban as to city dwellers. It seems highly probable that we shall tend to less congested living with improved transportation. The mechanical aids will overcome any educational handicaps in this situation.

What will be the place of music in the college of the

future? Possibly at the risk of being thought a confirmed optimist I shall predict that within twenty-five years colleges will recognize music as an integral part of the curriculum of a school of *liberal arts*! Moreover, the college will recognize as worthy of serious study and collegiate credit three allied phases of music education: appreciation, knowledge, and skill. This means that not only will there be varied offerings and opportunities for students who desire instruction in music subjects, but that the general student body will be brought into contact with good music as a cultural experience. The relationship of high school and college will be so organized that the musical student will find it possible to go forward into the higher institution without the unfortunate handicap which the college now places upon him.

#### The Creative Phase

But these are only a few of the topics which press for our consideration. There are any number of others of equal importance. Take, for example, the field of creative music. I know of a high school which twenty-five years ago composed and produced its own operettas. A number of others have done the same thing since then. Creative music has come into the grades, too. There is a profound joy in catching the fugitive tonal ideas which come from time to time and developing them into expressive music. I believe that music teachers will recognize the aesthetic and emotional significance of this experience as well as its intellectual and technical values. Then there is the correlation of music and physical expression—that subject has just begun to awaken the interest of school circles. And yet I am convinced that rhythm is essentially a muscular experience, that this principle will soon receive general recognition, and that future music activities will be at least four-fold: singing, playing, dancing, and listening.

Nor should we fail to give due consideration to the important field of small ensemble singing and playing. The *a cappella* group and the chamber music ensemble must inevitably grow in significance both in the school and in the home. Initiated and fostered by the school, these activities will bring together the choicest musical spirits among our young people, who will carry on together long beyond their school days. I heard the other day of an amateur string quartet in Philadelphia which was started thirty-eight years ago while the members were schoolmates, and which was discontinued recently only because of the passing of one of the members. Why is not that type of musical expression the one for us

to encourage as an amateur activity of our gifted students? Why should not every community have its little groups of ensemble singers and players, devoted to the joys of fine madrigal or quartet study? I should like to feel that this suggestion is truly a prophecy rather than merely a wish.

#### A New Era

One last topic compels attention in this already extended discussion—the relationship of school music and the community. It seems more than likely that we are entering an era when the finest type of amateur will thrive. The opportunities for professionalism will probably be restricted, though it seems to me that there still will be a wide field for the especially talented who have the unquenchable urge. In the past, we music teachers have made the mistake of emphasizing professionalism to our pupils rather than pointing out the joys which await the amateur. We have also painted glowing pictures of the rewards of the artist with somewhat of an implied suggestion that teaching is little more than the recourse of the disappointed aspirant for performing honors. Is it not possible that we shall do better to turn our gifted pupils' faces toward the amateur instead of toward the professional field of music? I am of the opinion that our cities will have well developed and well conducted departments of recreation which will be responsible for the maintenance of orchestras, bands, choruses, operetta and opera associations, with professionals in a few important places, and the whole under the direction of trained specialists. Under the guidance of the department, the programs of the different groups will be so coördinated that the community will enjoy full and balanced opportunities for participating in or listening to the various types of good music well performed. Professionals will travel from center to center to supplement the work of the local performers, as they did in the stock company days of our grandparents. In this way a high degree of artistic finish will be possible in even the smaller communities. School pupils will enjoy their music studies all the more when they see ahead of them the possibilities for continued exercise of their musical interests. Surely such a situation, under municipal sponsorship, is well within the range of development from our present conditions.

It has been interesting to me to indulge in this peep into the future. Possibly you would be a better prophet than I have been. Try it, and in twenty-five years let's get together and compare notes.

#### THANKSGIVING ISSUE

THE Second Fall Issue of the JOURNAL will appear as a "Thanksgiving" number, to be mailed about November 15. Among the articles scheduled for this and later issues are:

"What Have We to be Thankful for?" by a member of the Editorial Board; "Music and Other Professions"—Some Interesting Comparisons Drawn from Occupational Statistics, W. Otto Miessner; "Piano Class Lessons in the Chicago Schools," Dr. J. Lewis Browne; "Music in the Settlement Schools," Duane V. Ramsey; "Correlating Music Work in Public and Settlement Schools," Russell V. Morgan; "Music Education 'Visualized'"—a discussion of the music education exhibits at the Silver Anniversary Conference by Grace L. Engel; "Visualizing a Five-Year Community Music Program," Varna Bell Lee; "An Experience in Guidance," Samuel T. Burns; "The Evaluation of Music Teaching,"

Archie N. Jones; "We Need Music," James L. Mursell; "Visual Aids to Music Appreciation," Alexander M. Harley and Louis A. Astell; "A Lesson from the Cleveland Pageant," Anne Lansbury Beck.

Also, in the next issue there will be further news about the Spring Conferences, and other important "official" material, not to mention the timely grist of book and music reviews, the "Armchair Gossip" page, and Mark Time's "Recess."

Other interesting articles are now being considered by the Editorial Board, and those selected for publication will be announced later. JOURNAL readers are invited to submit articles or suggest subjects of interest. Address any member of the Editorial Board, or the JOURNAL office.

# Music Education From the Standpoint of the Administrative Officer

BEN G. GRAHAM

*Superintendent of Schools, Pittsburgh, Pennsylvania*

MUSIC EDUCATION has become well established as an important factor in public education. The administrative officers naturally are interested in the objectives which are sought by music teachers through instruction in music, and are deeply concerned in the organization necessary to reach these objectives and the methods which are followed in their pursuit.

In reviewing the various objectives which are set up in public school music, the administrator is impressed with three major objectives: Appreciation, participation and creative ability.

To be able to enjoy good music by giving play to the emotions and the imagination, offers perhaps one of the finest opportunities in the life of an individual. New fields of experience are opened and life is made richer through the play of the emotions and the stimulation of the imagination which good music affords. Since enjoyment of music depends in a great measure upon our ability to distinguish tones, and since most of us are blessed with the power through the human voice to produce tones of different pitch, it follows that our greatest opportunity in educating youth in music is by learning to sing. Therefore, the teaching of singing from the kindergarten through the elementary school and on through the several grades of the high school is of first importance in teaching music appreciation.

The difficulty, however, which the administrator sees confronting us in teaching appreciation through learning to sing, is the tendency on the part of many teachers to overemphasize theory and mechanics rather than to emphasize the ability to appreciate the beauty and enjoyment found in good music.

Frequently time is spent during a music lesson discussing what key the piece is in, what is the first note, what is the time signature, how many beats there are to a measure, or on what tone the piece begins. As a rule these questions are unnecessary, and what the teacher should be concerned with is whether children can demonstrate their knowledge of these facts by using them in a natural performance. More is to be gained by their use than by their ability to explain them.

Participation in the production of good music not only

involves appreciation, but gives an opportunity to add to the enjoyment of the individual participating and to the pleasure of others. Therefore, the ability to sing or to play a musical instrument should be one of the major objectives in public school music.

Not all children can learn to sing with success, but many pupils in the public schools can participate in chorus singing and not only add to their own enjoyment, but they can aid at the same time in a coöperative enterprise, which in this day and age is a highly valuable experience. A considerable number of our pupils in junior and senior high schools can learn to play a musical instrument and should be offered this opportunity.

School administrators sometimes overlook the fact that one of the finest methods of developing team play on the part of individuals is experience in playing in a competently directed orchestra or band. Frequently we hear the athletic team extolled as the best means in a high school of developing the spirit of team play. There is an equally important field for such experience in the high school orchestra and band.

The teacher who can successfully direct a large high school orchestra or band must possess unusual qualities of leadership. It calls for the power to inspire children with the

desire to learn to play a musical instrument in order to become a member of the musical organization. Encouragement must be given from time to time to stimulate the flagging interest of the pupil who finds practice wearisome, taking time from play or social functions.

The leader must be patient with the lack of skill of amateur players who are attempting to play even the simplest numbers within the range of a school orchestra. Painstaking rehearsals with the strings or the brasses or the wood winds must go on through long hours of fatiguing practice. The director must not only be a skilled musician in the playing of one instrument, but must understand what is required to play practically all of the instruments in the hands of the pupils under his direction.

In addition to technical skill there must be a personality that can win and hold young people in the orchestra, even when after long hours of difficult practice the results leave nothing but dark discouragement. But



BEN G. GRAHAM

finally after long hours and days and weeks the orchestra plays with skill and beautiful interpretation a number from one of our great composers, and the school listens with pleasure—and accepts it more or less as a matter of course.

There is not a finer example of team play or of experience in co-operative enterprise to be found in any type of school activity than that which is displayed in the high school orchestra or a skillfully directed high school band or chorus. Such leadership deserves far more recognition than has been accorded it in most schools.

The third objective from the viewpoint of the administrator in teaching music is creative ability, a field which has been receiving growing attention on the part of music teachers and is rich in opportunity. One is amazed by what can be accomplished even in the primary grades in the field of creative music, and if latent ability is not inhibited by wrong methods of music education surprising results follow in creative music in the junior and senior high school.

Three of the most outstanding contributions in secondary education in the last decade are found in the stimulation of creative ability in English, art, and music. The leadership of Hughes Mearns of Lincoln School in English has done much to encourage creative thinking in the field of English studies. The annual art exhibit fostered by the *Scholastic Magazine* in the Carnegie Art Galleries of Pittsburgh has had a powerful influence in the growth of creative art among the secondary schools of the United States. A visitor to this exhibition is tremendously impressed by what has been accomplished, and by the possibilities of the future in this field.

#### Organization of Music Courses

In considering the organization of music courses in our public schools, we naturally think first of the elementary division, because here we reach practically all of the children of all the people, and herein lies our largest responsibility and greatest opportunity. For many years music instruction in the elementary schools was part of the regular classroom teacher's duty, and practically every elementary teacher was expected to have a sufficient knowledge of music to be able to instruct her pupils in the art. The growing tendency to employ special teachers of music in the elementary schools has done much to promote successful music instruction in the elementary field.

The growth of the work-study-play or of platoon schools has contributed largely to this end, and in consequence the instruction has improved to the point where excellent results are obtained. The chief difficulty here lies in the danger that the special teacher of music may be so highly trained as a musician, as to leave out of consideration almost entirely the knowledge of children, which is so necessary to successful instruction. A happy combination of a sympathetic, understanding teacher of little children, and high technical skill in music produces the most successful elementary school music teacher.

Proper organization of courses in the elementary

schools demands intelligent planning of the size, seating and equipment of the room to be used by the music teacher. The room should be sufficiently large in area to provide properly arranged seating space for chorus instruction. The equipment should include a piano, files, music stands and storage for at least a limited number of musical instruments to be used in orchestra practice. The modern elementary school with its auditorium and stage also becomes part of the space provided for special chorus and orchestra rehearsals and performances.

The organization of music in junior and senior high schools is distinctly the field of the special teacher. Instrumental music has made remarkable progress in the secondary field, but singing has not kept pace. When we first endeavored to organize orchestras in the high schools it was done by arranging orchestra practice before or after school hours for those who were interested in instrumental music. This plan was only partially successful, and was later followed by plans for conducting orchestra practice on school time and giving high school credit therefor. Immediately orchestra playing began to improve, until in many of our modern high schools we find the orchestra today occupying a very important place in high school music, and able to play the scores of our best composers with a skill and interpretation that would have been considered impossible fifteen years ago. This has been accomplished through the skill, leadership and personality of highly trained music teachers and the co-operation of school administrators.

It is impossible, no matter how skillful the music instructor may be, to obtain first-class results in high school orchestras without sympathetic and intelligent co-operation on the part of the high school principal. The same is true of the high school band. The orchestra offers to the pupils in the high school who are most skilled in playing musical instruments perhaps the finest opportunity in the entire high school course. It improves their appreciation for good music, it increases their skill in playing their chosen instrument, it teaches valuable lessons in co-operation and team play, and it places in their possession a power of enjoyment for themselves and others that may become a lasting possession for an entire lifetime.

#### Some Values Enumerated

A properly organized and successfully directed orchestra is an uplifting influence in the life of the modern high school, which can enrich through the playing of good music the musical appreciation of the entire student body.

The high school band, under proper direction, can also play good music, and offers a place for many high school boys. Boys who have not or may never be able to attain sufficient skill in playing to become a member of an orchestra, or who are not sufficiently interested in music to make an effort to play in a high school orchestra, are attracted by the pageantry of the band.

The band plays an important part in the life of the school, and in the community by taking part in civic affairs. And here again the lessons of coöperation and teamwork can be learned, just as in the orchestra or as in an athletic team.

The administrator who reviews the recent developments in music in our high schools is deeply impressed with the progress that has been made in group playing. Small groups of stringed instruments—wood wind and brass—are learning to play beautiful music with a skill almost equal to that of the professional player.

The school chorus of fifteen years ago in many high schools was required, and many unwilling students spent unprofitable hours attempting to sing when they had no ability for singing or no interest in participating. Fortunately such courses can give place to the *a cappella* choir of the present time, which offers a field of opportunity equal to that of the high school orchestra. In one high school which was visited recently, a chorus of one hundred voices under the direction of a highly competent leader was singing music of a high order, with skill and interpretation equal to that of the best choirs of the city. High school principals and high school teachers should study the field of the *a cappella* chorus. It offers more in the way of music participation to the pupils of the high school than any other field of secondary school music.

#### Coöperation and Coördination

The school administrator finds one of his chief problems in music in securing close and sympathetic coöperation between the music teachers and other teachers of the faculty in the high school. This is due in part because music has but lately become a part of our high school program of studies. Therefore, there are many teachers of the traditional subjects who have not yet come to look upon music as of equal importance to the subjects they teach. Naturally, the music teacher represents this attitude, and therefore conflict between teachers ensues.

It is impossible to arrange orchestra practice, chorus practice and band practice in school time, without occasionally conflicting with the assignments of pupils to other subjects. The teacher of an academic subject represents having a pupil taken from her classroom for music practice. The music teacher feels that her work is interfered with if pupils are absent from scheduled practices. There must be developed on the part of all teachers the spirit of give and take, which comes only when all teachers of the faculty have come to realize the important part music plays in our high school organization today. The music teacher with a winning personality, who can gain the sympathy and friendship of other members of the faculty, will probably accomplish more in the space of the school term in promoting the advancement of music in the school, than the teacher of high technical skill who can not win such a degree of coöperation.

The sympathy of the principal and other members of

the faculty can be secured best by music teachers who have broad training, and who understand the importance of fields other than their own. The director of an orchestra who can intelligently discuss the problems of the science teacher or the mathematics teacher will gain their coöperation and interest in his music far more quickly than the one who is entirely ignorant of these fields.

There is no place for the temperamental teacher in the high school organization. Broad training, winning personality, coöperative spirit and a high order of skill as a teacher are required to obtain the best results in the field of high school music today.

#### Avoid Overstressing Spectacular Events

One of the interesting developments of the last decade in high school music has been the staging of spectacular competitive displays involving large high school bands and high school orchestras and to some extent large choruses. Such events have aided in giving publicity to what our schools are accomplishing in music, and have no doubt aided in some communities in winning financial support for music courses, which otherwise would not have been obtained, and perhaps have been justified for this reason.

But there is a danger in overstressing spectacular musical productions, because they are not a true objective in public school music. More is to be gained in true musical education by producing beautiful music in the daily work of the classroom, or in playing in small instrumental groups that may grace the home and lay the foundation for an appreciation and power in music, which becomes a real part of a cultural education lasting throughout our life span.

Our education in music is a thing which grows from day to day, adding a bit here and a bit there as long as life lasts, and it cannot wholly be obtained through participation in or attendance upon a spectacular competitive display.

#### Music of Major Importance in Education

Unfortunately, in many school districts at the present time, due to economic conditions, steps are being taken to reduce budgets. Since music is one of the subjects which has come into our program of studies in recent years, it is being dropped as a high school subject and teachers are being discharged in order to decrease school expenditures.

This is a shortsighted and inexcusable policy. Music has established a place of major importance in our secondary schools. If any subjects of the school curriculum are to be suspended or removed, certainly they should be subjects which were established hundreds of years ago, and which at the present time have no place in a modern school curriculum, and not subjects which are so vital in meeting a real need in American life as public school music supplies in the modern school.

This is Superintendent Graham's address at the Silver Anniversary Conference, as prepared for the 1932 Conference Yearbook.



THE pictures reproduced on these pages tell a story of their own, and hardly need caption or explanation. They were taken from the hundreds of photographs in the "Vocal, Instrumental and Festival Activities" sections of the great educational achievements exhibit at the Silver Anniversary Conference, and show only a few of the many diversified types of school and community musical groups that were pictured. Photographs comprised only a part of the exhibit. In an early issue the JOURNAL will publish an article by Grace L. Engel which will discuss in some detail the major features of the display. The pictures above are titled as follows: (1) Christmas Carolers; (2) Social Center Chorus; (3) Fretted Instrument Group; (4) Community Singing on the Playground; (5) Flint, Michigan, Community Flute Club; (6) German Singing Society; (7) Newsboys' Harmonica Band Class. All the foregoing except No. 5 are from the Extension Department of the Milwaukee Public Schools.



THE pictures as you see them on these pages are a part of a display now being assembled from the Cleveland exhibit and other sources to illustrate what is being done by and through our schools, and in coöperation with recreational organizations, in the development and maintenance of music group activities for children and adults. The pictures on this page are: (1) All Southwestern High School Orchestra, Colorado Springs, 1931; (2) Glee Club, Tulsa, Oklahoma; (3) Violin Class; (4) Schoolroom Orchestra: *a.* Neither a toy orchestra nor a school building orchestra; *b.* Combines "real" and toy instruments; *c.* Uses all pupils in each class, every grade; *d.* Represents a course in General Music Instrumental to parallel that in General Music Vocal.—[Explanatory caption prepared for the Cleveland exhibit]; (5) Harp and Vocal Ensemble; (6) Piano Class; (7) Tuba Class. Numbers 3, 4 and 5 are from Detroit Public Schools; numbers 6 and 7 from Milwaukee Public Schools.

# "For Every Child" in Rural and Village Schools

• The Medina County Plan for the Organization of Music Instruction •

SAMUEL T. BURNS

Assistant Superintendent and Director of Music  
Medina County, Ohio

DURING the past eleven years Medina County, Ohio, has developed a type of organization for music instruction which has had marked success in solving many of the difficulties encountered by school administrators who attempt to set up a comprehensive and well balanced program of music instruction in small school districts. The plan employed has made it possible to secure and retain teachers of adequate training and successful experience; it has made possible the offering of a comprehensive music program and the development of a quality of musical performance which compares favorably with that of the best city systems. It is the purpose of this article to describe the Medina County plan in the hope that it may serve as a guide to school administrators elsewhere in setting up similar organizations for the teaching of school music in small school districts.

Medina is a typical northern Ohio rural county made of seventeen townships, each five miles square. The two largest centers of population, Medina Village with a population of 4,071 and Wadsworth with a population of 5,930, are independent school districts and are not a part of the school music organization described in this article. The other communities are either small village school districts which draw pupils from the townships in which they are located, or are out-and-out rural districts with schools located in the open country. (The size of the school districts may be gathered from the table.)

SCHOOL ENROLLMENT AND SCHOOL COMMUNITY POPULATION, MEDINA COUNTY, OHIO

Name of School	Total Enrollment	Population of Grades 1 to 12	School Community
Brunswick	284	1,063	
Chatham	239	787	
Granger	226	959	
Hinckley	214	865	
Homer	167	639	
LeRoy	268	1,137	
Litchfield	212	838	
Liverpool	210	1,071	
Lodi	521	2,262	
Seville	352	2,031	
Sharon	331	1,283	
Spencer	262	1,133	
York	229	933	
*Chippewa Lake	79	1,296	
*Lafayette	159		Not available
*Weymouth	55		Not available
*Montville	73		Not available
†Wadsworth Township	459		Not available

\*Grades 1 to 8 only.

†Grades 1 to 9 only.

The nature of the organization may probably be best presented by a resume of its development. The county-wide music program was initiated in the fall of 1921 by the county superintendent of schools. Prior to this date a few of the individual school districts had had some music instruction, but this instruction for the most

part had been given by part-time resident teachers who taught music in connection with other subjects of the curriculum. Each school had carried on its own music program, independent of the other schools of the county. The program initiated in 1921, however, had as its definite goal the administration of all music instruction in the county as a unit. The first step was the employment of a teacher to give music instruction in four schools which had expressed willingness to abandon the part-time teacher plan. These schools were Lodi, Liverpool, York and Granger. The largest school, Lodi, was to receive two days instruction per week; each of the others, one day. The salary of the teacher was to be paid by the schools receiving the services of the teacher and was to be prorated according to the amount of time that each school received. The contemplated program involved not only the teaching and supervision of the usual vocal music but also class instruction on the orchestral instruments and the development of orchestras in all of the schools.

Before the plan got into operation, however, a number of other schools in the county asked to be supplied similar music instruction and plans were formulated to set up a second circuit of five schools: Sharon, Seville, Homer, Spencer, and Litchfield. Each of these schools was to receive one day of music instruction per week and was to pay one-fifth of the teacher's salary. The program promised was the same as that set up for the four schools comprising the first organized circuit.

Difficulty was encountered, however, in finding a second teacher who could carry on all of the teaching activities demanded, at the salary which the combined resources of these five schools made possible. A promising candidate was available who could do all of the vocal work and who could teach violin. She lacked ability on wind instruments, however, and had had no orchestral experience. To meet this difficulty it was decided to send both teachers into all nine schools of the two circuits and to divide the program in each school between the two teachers. Thus teacher A taught the wind instrument classes and directed the orchestras and glee clubs in all nine schools; teacher B taught the violin classes and supervised the grade music in the same nine schools. Each school received the same amount of time under this plan as was originally planned, but it received the instruction from two teachers instead of one. Each teacher visited the nine schools every week, visiting one school in the morning and another in the afternoon, making the trip from school to school by automobile during the noon hour.

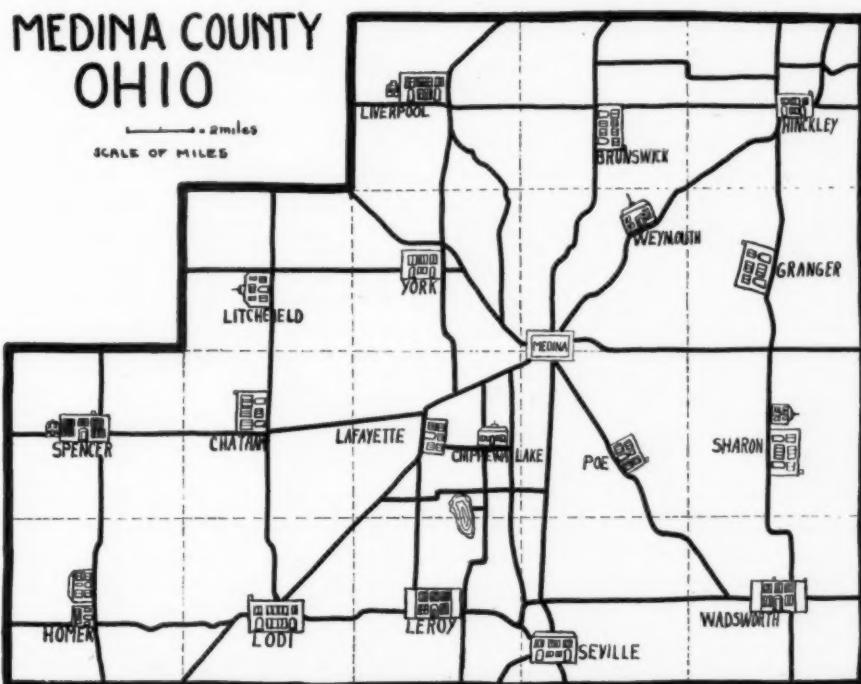
This division of the program between two teachers had a desirable result which was not fully appreciated when the plan was undertaken. It permitted some specialization by the teachers with the result that all the work was much better done than would have been possible had either teacher attempted to carry the entire program alone. Teacher *A* was able to give his entire attention to the wind instrument classes, the orchestras and the high school vocal groups; teacher *B* similarly was able to concentrate all her efforts on the grade vocal work and the violin classes. Each teacher had responsibility only for activities which he could do best and results were quite satisfactory.

So satisfactory was the outcome, in fact, that during the second year, 1922-1923, more schools asked to be

chief duty was to administer and supervise the details of the music program as county director of music. Since the music staff was not sufficiently large to demand all the time of the county director, he carried on some regular teaching activities as well, devoting about half time to regularly scheduled class work and the other half to administrative and supervisory duties.

At this point it might be said that under Ohio school organization most of the authority in the schools rests with the local boards of education. The county board of education and its executive officers, the county school superintendent and his assistants, have very limited powers in law. The county school officers must operate largely in an advisory capacity. They initiate programs and make recommendations to the local school

## MEDINA COUNTY OHIO



The Medina County Plan for the Organization of Music Instruction  
in Rural Schools.

included in the county music organization. Adding these schools and increasing the amount of time given to the schools retained from the first year, necessitated the employment of two more teachers on the county music staff. The same general plan of division of activities between teachers was followed as had been developed the first year. The instruction in each school was given by two or three music teachers, each teacher giving his time to activities for which he was best prepared. Succeeding years brought in still more of the schools, with consequent increase in the music staff, until all of the schools in the county were embraced in the organization and were receiving their music instruction under the plan sponsored and directed by the county school superintendent. To further unify and coördinate the work, an additional assistant superintendent was added to the county administrative staff whose

boards, but the local boards are not compelled to follow the recommendations nor to adopt the programs offered.

No school district in Medina County had to adopt the music program sponsored by the county office, nor is it compelled to retain it once adopted. For this reason the growth of the organization was slow, requiring five or six years before all of the schools of the county were receiving their music instruction under the county-sponsored plan.

The growth was solid, however, and rested on the merit of the program offered. Township after township adopted the plan because it became increasingly evident that in no other way could the schools receive a similar quality of music instruction for so small an expenditure of money.

Details of the operation of the organization may be best gathered by a review of the activities carried on by

MEDINA COUNTY MUSIC SCHEDULE											
BURNS				ROZEHNAL (Continued)				HUSTON (Continued)			
Monday	A. M.	Brunswick and Liverpool		Tuesday	A. M.	Hinckley		Thursday	A. M.	Sharon	
	P. M.	Supervision			P. M.	Poe-York			P. M.	Poe	
Tuesday	A. M.	8:30-11:00 Office		Wednesday	A. M.	Spencer		Friday	A. M.	Spencer	
		11:30 to 12:15 LeRoy			P. M.	Homer			P. M.	Chatham	
Wednesday	A. M.	Lodi-Chatham-Litchfield		Thursday	A. M.	Liverpool				HILL	
	P. M.	Supervision			P. M.	Hinckley-Weymouth		Monday	A. M.	Hinckley-Granger	
Thursday	A. M.	Litchfield-Chatham-LeRoy			P. M.	Spencer-Chatham		Tuesday	A. M.	Granger-Weymouth	
	P. M.	1:00-3:00 Supervision			P. M.	Chatham-Chippewa			P. M.	Granger	
Friday	A. M.	3:00-3:45 Lodi				BENSON		Wednesday	A. M.	Lodi	
	P. M.	Supervision				LeRoy-Seville			P. M.	York	
		BEHRENS				Wadsworth-Sharon			P. M.	York-Brunswick	
Monday	A. M.	Litchfield				Spencer-Homer			P. M.	Hinckley-Weymouth	
	P. M.	Lodi				Lodi				ROSS	
Tuesday	A. M.	Wadsworth				Lodi-Homer		Monday	A. M.	LeRoy-Chippewa	
	P. M.	Sharon				Spencer-Lodi		Tuesday	A. M.	Granger	
Wednesday	A. M.	Brunswick				LeRoy-Seville			P. M.	Seville	
	P. M.	Granger				Wadsworth-Sharon		Wednesday	A. M.	Wadsworth	
Thursday	A. M.	Brunswick				LeRoy			P. M.	Lafayette	
	P. M.	Lafayette				Lodi			P. M.	Brunswick	
Friday	A. M.	Sharon				Sharon			P. M.	Wadsworth	
	P. M.	Wadsworth				Chippewa			P. M.	Seville	
		ROZEHNAL				Liverpool			P. M.	Hinckley-Weymouth	
Monday	A. M.	LeRoy				Litchfield				Lafayette	
	P. M.	Seville				Liverpool				Lafayette	
						Litchfield-Chatham					

each of the seven teachers on the staff and by consideration of their teaching schedules.

For the convenience of those wishing to make a more thorough study of the plan a map of the county with the location of the schools accompanies this article. Reference to the map in connection with the teachers' schedules given below will show how the various teachers' special abilities are made available to several schools.

#### TEACHING TIME AND ACTIVITIES OF MEDINA COUNTY MUSIC STAFF

Teachers	No. of Days Teaching Per Week	Activities
Minoma Benson .....	5	Grade and High School Vocal Stringed Instrument Classes
Fannie Huston .....	5	Grade Vocal, Piano and Violin Classes
Jean Hill .....	5	Grade and High School Vocal and Piano Classes
Vera Ross .....	5	Grade Vocal and Piano Classes
Bohuslav Rozehnal .....	5	Band, Orchestra and Instrumental Classes; County Orchestra
Rudolph Behrens .....	5	Band, Orchestra and Wind Instrument Classes; County Band
S. T. Burns.....	*2½	High School Vocal; County Chorus

\*Mr. Burns serves in the capacity of general director for the entire program, devoting half of his time to administrative activities and half-time to teaching.

To show how the plan operates in a single school, the complete music schedule of one school is given. It will be noted that four music teachers visit this school each week. Each one is a specialist in the music classes for which he is scheduled; yet the total cost to the school for music instruction is less than the amount formerly paid to a full-time resident instructor who could not offer more than half of the activities made possible by the county-wide program.

The county-wide organization makes possible the following:

(1) *A well-varied and equalized program* of music instruction at a moderate cost to each school unit. The largest amount paid by any school district for music instruction is \$1530; the least is \$375. Identical or equivalent courses are offered in all schools. Even the

smallest districts which can pay only thirty or forty dollars monthly for music instruction are enabled to offer vocal and instrumental instruction by competent teachers.

(2) *A fair degree of specialization in instruction.*

(3) *The employment of well-trained teachers* at a salary scale which holds them on staff over a period of years—long enough for the county schools not only to give experience but to derive the benefit of this experience.

(4) *A county music library.* Instead of buying the octavo and books necessary for the high school vocal organizations, each school contributes fifty cents per member per year to a county choral music library. The music purchased is specially bound and loaned to the schools. An extensive library has thus been built up which makes available a wide selection of the best in choral music at a very minimum of expense to each local school.

(5) *A county costume collection.* Whenever operettas or special numbers demanding special scenery or costumes are given, the same event is planned for several schools. Instead of each school providing its own equip-

#### LE ROY SCHEDULE

MISS BENSON		
Monday	A. M.	8:45- 9:15 Grade II 9:15- 9:40 Grade III
		9:40-10:10 Grade VI
Thursday	A. M.	8:45- 9:15 Grade VI 9:15- 9:30 Grade I
		9:30-10:10 Junior High General Chorus
Friday	A. M.	8:45- 9:15 Grades IV-V 9:15- 9:40 Grade III 9:40-10:09 Grade VI 10:09-10:50 Junior High Special Chorus 10:50-11:10 Grade I 11:10-11:40 Grade II 11:40-12:13 Girls' Glee Club
ROZEHNAL		
Monday	A. M.	8:45- 9:20 Baritone and Trombone Class—Advanced 9:20-10:00 Wood wind Class—Advanced
		10:00-10:40 Brass Instruments—Advanced
		10:40-11:00 Cornet I
		11:00-11:40 Band
		11:40-12:13 Orchestra
BURNS		
Tuesday	A. M.	11:30-12:15 Mixed Chorus
Thursday	A. M.	11:30-12:15 Boys' Glee Club
ROSS		
Monday	A. M.	8:45- 9:25 Piano I 9:25-10:00 Piano III 10:00-10:35 Piano II

ment, one good county set is purchased or made and the expense for it divided among the schools using it. It becomes the property of the county music department and is thereafter loaned to schools without charge. Full costume and stage outfits for a large number of well-known high school and grade operettas make up the collection. The properties are used constantly, not only by the musical organizations but for class plays, assembly and other programs featured in the local communities.

(6) *A county orchestra, county band and county chorus.* These three organizations are made up of the more advanced performers in all of the schools. The orchestra numbers fifty players, the band seventy-five to ninety, the chorus over one hundred. The county organizations rehearse regularly at a central point and offer special opportunity to the more advanced music students. Only by bringing together the musical talent of several small high schools is it possible to develop musical organizations which can give the more talented pupils the musical experience in ensemble which they should have. The statement that the especially talented child is the neglected child is never more noticeably evident than in the musical organizations of most small high schools.

(7) *A county music camp.* For three summers the music department has conducted a camp of a week's duration for members of the county band. The success of the band camp has led to plans for a similar camp for the orchestra and chorus as soon as economic conditions warrant embarking on new projects.

(8) *Large scale buying.* A large amount of the music, and other musical supplies used in all of the county schools are purchased through the county school office. This unified buying makes better prices and sizeable discounts available with resulting economies to the schools.

Most of the above desirable features of the Medina County plan are the result of the unified control which the plan makes possible. All of the schools of the

county have in effect pooled their resources for the purposes of music instruction and have delegated the details of administration to the county school office. Under the direction of the county superintendent of schools, the county director of music makes out a budget for the music department in all schools and assists the county and local superintendents in presenting this budget to the local boards for adoption; he selects the members of the music staff, makes the general county music schedule, supervises the making of the local music schedules, determines the alternation of classes from year to year, lays out the general plan for the courses of study, devotes considerable time to class visitation and acts as general coördinator of all music activities. The strength of the organization lies in its ability to bring all of the music forces of the county into one operating organization.

Certain conditions would be requisite to the setting up of similar organizations in comparable rural areas. The Medina plan demands that the schools be not too far apart and that road conditions be such that travel from school to school is possible during the noon hour. It also demands a willingness of the local school units to coöperate with each other. A directing head with some degree of authority is likewise almost essential. Where several independent school units and several teachers are working together there must be some one who can make plans and coöordinate the factors necessary for their accomplishment. The director should likewise have some time free from routine teaching to carry on the numerous administrative and supervisory functions involved.

In many rural areas such a music organization would not be possible, perhaps for years to come. Many counties, however, could initiate and put into operation a county-wide plan of music instruction such as the one here described. It is very probable that the initiation of similar systems elsewhere would have the same desirable results.



MAILING THE MUSIC SUPERVISORS JOURNAL

Through the courtesy of Excelsior Printing Company, Chicago, who have printed and mailed the Journal since October, 1930, we show this scene in the mailing room when all hands "turn to" on an edition of your magazine, to wrap, zone, route and put up in mail bags, ready to tote to the post office. Wrappers and labels are first addressed in the Conference addressograph department. Between editions, single copies—samples, new subscriptions, special orders, etc.—are mailed direct from the Conference office.

# “Vocal Diction”—In a Nutshell

T. CAMPBELL YOUNG  
(London)

SOME time ago, an English lady, after having listened to a musical comedy in which several American artists were appearing, remarked upon the fact that she received a mild shock when the leading lady, after singing a song in “perfect English”, began to speak with a broad American accent. A citizen of New York or Chicago might be expected to make a similar observation when listening to an English actress.

It is true that the spoken word varies considerably, as the many dialects which are found among the English-speaking nations will prove. It is equally true to say that *language, in song, has been standardized* to such an extent that it has become universal and homogeneous. It follows naturally that when words and music are allied, the former must be pronounced in such a way as to conform with the accepted principles of good singing.

Here one may venture to digress for a moment, to observe that *there are many singers who, without having attained proficiency in mastering the vocal difficulties of their own language, have yet achieved the doubtful accomplishment of singing, indifferently, in a foreign tongue.* Perhaps the reader can recall the efforts of some of the great foreign artists who, often from a desire to please an English or American audience, have condescended to “*seeng in Eengleesh.*”

There can be no doubt that the best language for American children is *their own*, be it for talking or singing.

## Vowels

It is hardly possible to differentiate between the various kinds of vowels without coining a word to describe them. Such grammatical terms as “diphthong” and “digraph” would only tend to confuse, for we are concerned at the moment with the *sound* of the vowel.

If the reader will pronounce the letter “*i*” in a very slow and prolonged manner, it will become apparent that he is saying *ah-ee*; in other words, the vowel sound seems to “twist.” This will be termed a “compound” vowel. A vowel which does not twist will be described as “simple” (e.g., *aw*, as in *saw*).

**SIMPLE VOWELS:** The pure or simple vowels, such as *aw*, *ah* (as in *tar*), *ooh* (as in *too*) should be sung in much the same way as they are spoken.

Great care should be taken, however, to insure that they are pure, and that each can be clearly distinguished from the others. *Ah*, *aw*, and *ur*, for example, must be

**NOTE:** This is the second of a series of articles supplied by Mr. Young. In a note accompanying the manuscript the author states, “Perhaps you will point out to the JOURNAL readers that my article, though complete, is not exhaustive. I had intended to deal more fully with the subject of singing, but this was so well treated by Frederick H. Haywood in the March (1932) JOURNAL under the title, *The Music Subject Superb*, that I need not expand the vocal aspect. My article is written specifically for the American director and teacher in an effort to provide ‘in a nutshell’ something reliable on which to work. The maxims have been slightly adjusted to allow for the natural faults which one meets and for the normal power of response of the average pupil.”

deliberately separated, so that the ear can readily distinguish between them.

**COMPOUND VOWELS:** When considering those vowel sounds which need special adaptation for singing, the following simple rule is well worth noting:

- (1) All *a*’s (pay) should be sung as *eh*’s (pet).
- (2) All *i*’s (bite) should be sung as *ah*’s (tar).

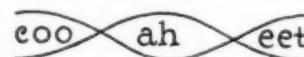
But the *eh* and *ah* above, are to be sung as compound vowels thus: *eh* = “*eh-ee*”; *ah* = “*ah-ee*.” So that the complete rule is:

- (1) All *a*’s sound “*eh-ee*.”
- (2) All *i*’s sound “*ah-ee*.”

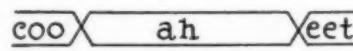
To this must be added a further general rule, namely, that *compound vowels should never be sung as they are spoken; they must be twisted at the very end of the word, or more rarely at the very beginning.*

An example or two will make this clear. When one pronounces the word *here*, one actually says *he-ur*, and the twist occurs in the middle of the word. When sung, however, it should become *he-e-e-ur*. The final *ur* should not be sounded till the duration of the word is practically completed, and the *ee* sound should be a pure “straight” vowel until the termination is reached.

Consider the word “*quite*.” As spoken very slowly, it sounds *coo-ah-eet*. When sung the twist occurs at either extreme, thus: *cooah—eet*, and for practically its entire duration, the vowel *ah* is sounding. Pictorially, the wrong way to sing the word is:



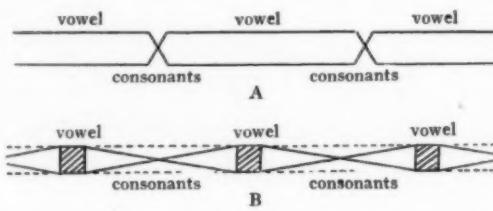
and the right way:



## Consonants—and Continuity

Since vowels “carry” the sound, and consonants are essentially “noises,” the continuity or fluency of a song will depend upon the way in which both are employed.

*Consonants should be short and decisive while vowels should be as long as possible. The mouth should be opened quickly so that the “ribbon” of sound is almost unbroken*, as in diagram A, and not as in diagram B.



In diagram B the shaded portion represents the duration of time during which the mouth is fully open. It

will be seen that the "full" vowel is scarcely heard at all. This is one of the worst faults with untrained singers.

*Consonants at the beginning of a word (especially those like br, th, cl, s, f) should actually precede the musical accent, thus:*



By this method, the accent is "struck" by the full, open vowel. *This is one of the true secrets of vocal diction.* Where the singer begins "right on the accent" with a closed or partially closed mouth it will be readily appreciated that the vital moment has passed before the sound becomes audible, and the effect will be that of continuous syncopation, slovenly in itself, trying to the listener, and dragging all the time. It should be added that apart from these defects, the sound itself will be woefully deficient in carrying power.

#### Final Consonants

Those consonants which involve the complete stoppage of the breath—such as *d, t, p, b, etc.*, need a short vowel sound after them, to render them audible. Thus the word "went" is pronounced "wenta."

One must warn the reader against "over-diction," such as the following: "Hea wenta ina backa-wardsa." This is one of the commonest and most distressing faults of trained singers. They should remember that *the ear likes to do a little work on its own account*, and that it can differentiate much more acutely than most people would imagine.

When our friends talk rapidly and excitedly, at top speed, *the ear picks out the words quite easily from an unbroken chain of successive words and syllables which, if so printed, would baffle the eye completely.*

This brings us to the question of CONSONANTS WHICH CAN TAKE CARE OF THEMSELVES. The final *n, m* and *ng* do not need a subsequent *e* or *a* sound, but should be finished nasally. They will be found to carry quite well.

#### Continuity—and "Liaison"

Where words follow one and other, in a phrase, the question of what must be done to separate them—aurally—may best be answered by considering the junction of any two adjacent words.

*There are only four possibilities, and if these are clearly understood it may be said that the solution of these four problems will constitute the key to the whole question of continuity or liaison.*

Where two words adjoin: (1) The first word may terminate in a vowel or a consonant. (2) The second word may begin with a vowel or a consonant. The following possibilities, therefore, will occur:

- (a) A vowel followed by a consonant: e.g., *Go down.*
- (b) A consonant followed by a vowel: e.g., *went out.*
- (c) A vowel followed by a vowel: e.g., *go in.*
- (d) A consonant followed by a consonant: e.g., *went down.*

At (a) foregoing, where a vowel precedes a consonant, the words should be sung exactly as they are spoken. The "d" marks the second word quite clearly, i.e., there should be no break.

At (b), where the consonant precedes the vowel, there is no need to separate the words. If they are sung as spoken, the ear of the listener may be, and *ought to be* relied upon to separate them.

At (c) the same may be said to apply, *with the proviso that the vowel change should be clean and precise.* A very slight accent on the second vowel will be effective perhaps, but it would be better to omit this altogether, rather than risk its being overdone. On no account must this effect be confused with that which is termed *coup de glotte* (shock of the glottis).

At (d) where consonant meets consonant, *there must be a definite opening of the mouth between them.* It is obvious that *where consonants adjoin, unless particular care be taken, only the second will be sounded.* The careless speaker would say, for example, *ajoin*, or *wendown.*

To make these words perfectly clear to the listener, therefore, they must be pronounced as "adjoin" and "wenta down."

The break must be enunciated quickly and definitely. *This is the hardest thing to get children to do, for they have "lazy eyes," "lazy lips," and "lazy ears."*

It is a good plan, when considering a song, to go through it, looking for adjacent consonants and say them aloud. If the teacher takes care of these, the rest will take care of themselves.

#### A Warning

A word of warning might be added about the letter *s*. Once the children begin to stress their consonants, they will surely turn all *S's* into "hisses." This letter should be "underdone" and should approach more nearly to the letter "z." The young singers should be encouraged to say the "s" after they have stopped singing, i.e., with no pressure of emerging air.

It will be found also, that when children are paying special attention to their diction, *there will be a tendency to shorten their vowels.* This must be corrected rather than discouraged, for the fault is due to their *fever*—children are always "literal."

A further difficulty will arise, namely, that diction and vowel discrimination will prove very difficult on extremely high—and low—notes.

This, of course, can be cured, but one doubts the advisability of submitting such a specific medicine to the care of the "general practitioner," without due consultation.

To conclude, it should never be forgotten that:

(1) THE TRAINED HUMAN VOICE IS BY FAR THE MOST WONDERFUL AND BEAUTIFUL OF ALL MUSICAL INSTRUMENTS, and

(2) ONE'S NATIVE LANGUAGE TRANSCENDS ALL OTHERS IN BEAUTY, POWER, AND EMOTIONAL APPEAL.

# The National President's Page

By WALTER H. BUTTERFIELD

MUSIC Education stands higher today, as a part of general education, than it has ever stood before. Music, along with the other arts, is more generally appreciated by the public at large than it has been in the past. There is a rapidly increasing ratio of citizens, in our communities where there are good bands, orchestras and choral groups in the schools, that is intelligently appreciative of good music. There is no cause for general disheartenment because an occasional town has discontinued the subject of music in its schools. In most instances one or more other subjects have also been discontinued, usually including art. This shows there is still much of the "Three R's" state of mind. I have not the least doubt that all these subjects will be restored as soon as the financial conditions improve sufficiently to pay for them.

To the intelligent and resourceful supervisor, the temporary loss of position may prove not wholly disastrous. There is much study one may do by one's self, and without price. One cannot deny the seriousness of being without a job. Yet, with all sympathy for the teacher or supervisor who is temporarily "at liberty" we must keep in mind the fact that, according to reliable reports, our profession is among those least affected by unemployment. The taxpayers want to—must—save money. But they do not want less music.

We have heard much of "efficiency" but probably none of us has become too efficient. We shall need to be more efficient this year to carry on successfully under a rigid economic program. Nevertheless, the students want more music, the schools need more and better music, and the communities can enjoy more music from the schools; let us give it to them.

•

## The Sectional Conferences

IN this issue of the JOURNAL we get the announcements of the Presidents of the Sectional Conferences. These announcements make interesting reading. We need to look back but a few years to recall the time when there was but one school music conference yearly in a fairly central location for the whole country, and remember how, with fear and trembling on the part of many, we met the idea of having Sectional Conferences springing up in different parts of the country.

In working out the "biennial" plan, whereby the Sectional Conferences meet in the even calendar years and the National Conference in the "odd" years, and in the coördination of the National and several Sectional Conference constitutions, so that there would not be conflict but rather a strengthening of interests, we truly have a monument to the good sense and far-sightedness of those who have been our leaders in the past.

Unless one studies the machinery between the Sectional Conferences and the National, one would not realize what a tremendous saving in duplication of effort

has been made by our present set-up. Visualize what it would mean if each Sectional Conference were trying to work out the many problems that are now being handled by the National committees. There would be a great deal of duplication of effort, the expense would be multiplied many times, and probably much confusion would result. If one reads through the list of committees, one begins to get an idea of the scope of the work being carried on by our association. The committee activities represent constant work and development.

Several of our Sectional Conferences have memberships larger than the National had a few years ago. Still, a comparatively small percentage of the people who are eligible for membership have signed on the dotted line. This may prove to be the year when the individual needs the Conference more than the Conference needs the individual. There is nothing like Conference membership, with all the help and stimulus which it gives, to make the supervisor or music teacher a more vital person in his position—a community necessity, rather than a luxury.

## Something to Think About

SOMEONE handed me an editorial, clipped from one of the Cleveland dailies (*The Press*, I believe) about the time of the Silver Anniversary Conference. The editorial not only indicates an understanding and wholesome attitude toward education on the part of the newspaper, but supplies some information that should be pondered by every citizen.

The editorial says, in part:

Of our estimated national income in normal times of 90 billions, we spend only two and a half billions on public schools. It is pertinent to remind ourselves that we spend more than two billions annually on tobacco; nearly the same on soft drinks, ice cream, candy and chewing gum; one billion on theaters and movies; nearly as much on jewelry, perfumes and cosmetics; half a billion on sporting goods and toys.

For every dollar we spend on schools we spend \$2.61 on these luxury items. Out of every \$100 of national income we spend \$2.74 on schools, but \$13.98 on passenger autos.

The American luxury bill is at least five times greater than its public education bill.

Compared with other nations, we spend little of our great wealth for public purposes. Great Britain uses 22 per cent of her income for public purposes; Germany 20.1 per cent; France 17.1 per cent; Japan 14.4 per cent; the United States 10.4 per cent. Yet our per capita wealth and incomes are far greater than any of these nations'.

It is axiomatic that the price of democracy is education, that the quantity and quality of our democracy is in direct proportion to the quantity and quality of our education. With machines giving us more and more leisure, we must absorb this in the schools or pay the price in crime, degeneracy, deterioration and, hence, autocracy.

I do not guarantee the figures to be the latest available; however, it is likely that they are sufficiently accurate to prove the point which I am sure will readily come to the mind of the reader.

*Walter H. Butterfield*

President, Music Supervisors National Conference  
October 1, 1932  
Classical High School, Providence, R. I.

*Music Supervisors Journal*

## Music Education at A Century of Progress Exposition

THE following major projects, sponsored by the Music Supervisors National Conference, have been definitely scheduled as representing "progress in music education" at the Century of Progress Exposition in Chicago next summer:

**June 1-4, 1933**—Massed performances and demonstrations by participants in National School Band and Orchestra Contests, which will be held in the vicinity of Chicago on these dates.

**June 5-18**—Programs by Chicago Public Schools, arranged by the Music Department of the Chicago Schools.

**June 19-24**—National High School Orchestra of 400 players; two or three programs during week.

**June 25-July 1**—National High School Band of 500 players; two or three programs; also special program by symphonic band chosen from membership of above.

**July 2-8**—National High School Chorus of 500 members; two or three programs during week.

**August 16-20**—National Music Camp; programs by band, orchestra and choir, including opera and first performances of several works.

Housing facilities for the National High School Orchestra and Chorus have been provided by the University of Chicago dormitories, which are easily accessible. Participants will be admitted to the Fair grounds without charge. Supervisors serving as chaperons will receive the same rates and privileges as student members.

Application for membership in the above organizations may be had from the Music Supervisors Conference office in Chicago.

**IMPORTANT:** So far as is possible the membership of the National High School Orchestra, Band and Chorus will be made up of students who participate with good records in the sectional conference orchestras, bands and choruses. If the total membership of any group is not completed from the membership of the above sectional groups, consideration will next be given to students who have participated with good records in all-state high school orchestras, bands or choruses. If any places remain after consideration of the above, these places will be filled by comparison of ability as evidenced by applications. (Places won in contests, honors won in local school and community, etc.) All applications will be considered in the order of their receipt; those received earlier in the year being given precedence over those received later, other considerations being equal.

Selection of players and singers for the above organizations will be made on May 1st, 1933, when records from the various conference groups will be made available. Music will be sent out on this date to all accepted members, together with instructions for advance preparation.

Programs for the National High School Orchestra, Band and Chorus will be made up largely from the



View of the Hall of Science, showing the interior of the great court-yard, the fins for illuminating the tower and the patterned cut-outs for lighting the wall surfaces.

material performed by sectional conference organizations next Spring.

The enrollment fee for each of the organizations will be not more than \$18.50 to cover cost of board and room and gold pin commemorating the experience. Additional expense for students to bear will be transportation to and from Chicago; transportation between Fair grounds and dormitories; photos of groups; and admission to special events at the Exposition as desired.

In addition to the above projects there will be opportunities for outstanding individual school groups to participate as representing their own localities on appropriate days. It is possible that some states may arrange to send such groups as all-state orchestras, choruses or bands, depending somewhat upon the arrangement of the general program at Chicago.

Insofar as practicable, representative groups from each state will have an opportunity to perform on the State Days and the supervisors from each state will be asked to recommend such groups. Announcement of the State Days will appear in an early issue of the JOURNAL.

### THE COMMITTEE

Members of the Century of Progress Committee of the Music Supervisors National Conference are as follows: Joseph E. Maddy (Chairman), University of Michigan, Ann Arbor, Michigan; Ada Bickling, State Director of Music Education, Lansing, Mich.; J. Lewis Browne, Director of Music, Chicago Public Schools, Chicago; C. V. Buttelman, Executive Secretary, Music Supervisors National Conference; Edgar B. Gordon, University of Wisconsin, Madison, Wis.; A. A. Harding, University of Illinois, Urbana, Ill.; Russell V. Morgan, Director of Music, Cleveland Public Schools, Cleveland, O.



1932—Pontiac (Michigan) High School Band, Dale C. Harris, Director



1902—Wellington (Kansas) Boys' Band



1858—Boston Farm and Trade School Band

It was a mere coincidence in the daily routine that brought these three pictures to the editorial desk on the same day from widely separated sources. Each picture has, in its own right, what editors call "reader interest," not to say "pictorial value" of one sort or another. Together, the three groups serve to depict what might be y-clept "The Evolution of the School Band"—and incidentally to prove that the school band is an old American institution. (See panel in last column on opposite page.)

# ECHOES FROM CLEVELAND

〔 A Few More Paragraphs from  
Conference Papers and Addresses 〕

THE time has come when the supervisor of music in a community should radiate his influence not only throughout the school, but throughout the musical community. We need resident musicians who will keep the flag of good music flying, who will ally themselves with civic organizations and the local music clubs, who will see to it that not only by visiting artists is good music brought into a town . . . . The real music must be created by the citizens of a community; and it is up to you that you help in the formation of local orchestras, of local choruses, of chamber music in the home.—WALTER DAMROSCH, New York City (*Music and the Supervisor*).

WE of the so-called "higher" institutions of learning have looked down upon the public schools from our superior height and austere wisdom, until not so many years ago we discovered that our situations had been slightly reversed, and if we wanted to see you at all we had to look up rather than down. In other words, the attitude of the public schools in fostering the performance of chamber music, of symphonic music, and of choral music in school time and for school credit has put to shame the current practices in many of our colleges. When the college was busily engaged in saying that music of the higher type could not be attempted, the high schools through such organizations as the National High School Orchestra and the National High School Chorus were proving not only that it could be done, but that it could be done effectively even with young students. . . . It is to be hoped that the influence of you of the supervisors' profession will eventually percolate into some of the arid upper regions. If such percolation does not take place, it is quite possible that much of the fruits of the splendid development in the public schools will be lost. . . . It would be interesting to conduct a survey to discover what becomes of the music-loving and music-performing high school student when he enters college—if he does not choose the music profession as his vocation.—HOWARD HANSON, Eastman School of Music, Rochester, New York (*Music in Adult Education*).

GOOD class piano teaching demands that the teacher integrate her work with other school music activities. The use of the song approach in piano teaching calls for a knowledge of how and what the children sing in their regular classrooms. A number of the piano methods use songs which fit in well with the vocal program of the school. The treatment of monotones in the vocal class offers many suggestions for training piano pupils who are normal as well as those who have difficulty in singing. The class piano teacher occasionally develops approaches to singing which produce results with children who do not respond to the methods of the regular classroom. The physical expression of the gymnasium and of the music room, with rhythmic bodily response to music in walking, running, skipping, swinging, stopping and pausing, is applicable both in the vocal lesson and in the class piano lesson. There is a happy reciprocal relation between the vocal and the piano teaching in regard to technical problems of reading music. A number of music series now include the keyboard as the best way of making clear the structure of the scale and its representation upon the staff. When piano teaching is seen as a reinforcement of the regular school music, there is abundant reason for including it as a regular school activity for all children, and hence making it a part of the expanded music lesson.—PETER W. DYKEMA, Professor of Music Education, Teachers College, Columbia University, New York City (*The Relation of Piano Class Instruction to the Rest of the Instrumental Program in the Schools*).

May I say here that I can see no reason for any differentiation in the general aims, objectives, and content of the course of study offered in the rural schools and that offered in the urban schools. In rural school music the general aim or objective is to stimulate the natural interest of the child in the things about him, to develop wholesome attitudes, to provoke a curiosity to learn and to understand, to develop his creative ability, and to provide the means for his expression. It is always necessary to overcome the self-consciousness of the boys and girls in the rural schools, which is so very apparent and resultant of limited experience with the creative and expressive arts. . . .

Family music groups must be encouraged. The members of these ensembles may not be especially talented nor highly trained but these practice hours will become a delightful experience and contribute to the cultural life of the home. Music in the rural school must be an integral part of the rural home and the rural community life so that its refreshing and wholesome influence may be reflected in the individual and group attitudes and happiness. "Show me the home wherein music dwells and I will show you a happy, peaceful and contented home" said Longfellow. Goethe admonished his friends to "sing a beautiful song, read a good poem, see a lovely picture, and speak a few sensible words each day" in that they might have the complete satisfaction of life.—ADA BICKING, Lansing, Michigan (*Music—An Integral Part of the Rural School, Home and Community*).

HOW many music teachers have really studied the literature? How many really know that music has a definite effect upon the nervous system, and that certain reactions can be obtained from the proper use of music? Music is science; music is stimulation—stimulation effectively, or stimulation positively or stimulation negatively. We know that we have definite reactions to music. We have assumed, most of us, that because music has those reactions, they are all constructive, all positive. I wonder if they are. Music is often said to be therapeutic in value, but I wonder if it always is. Does the music teacher, as well as the administrator, know as much about the psychological applications of music? How many of them know the introvert may be made controve by the practices of music? We have been too much finished in this performance idea to get at the greater things. We tend too much to judge music by whether it is pleasant or irritating, rather than by what it does to our thought or what it does to our behavior.—FRANCIS LEONARD BACON, Principal, Evanston [Illinois] Township High School (*Education Through Music*).

## Three School Bands—1858-1932

(See opposite page)

The Boston Farm and Trade School, located on an island in Boston harbor, has maintained a band continuously since 1858—said to be the "oldest" school band in the United States. Its first public appearance was on the streets of Boston in 1859, and an outstanding event in its early history was participation in the great Peace Jubilee held in Boston in 1869, where the youthful musicians played in two concerts side by side with the best musicians of five countries. In recent years the band has held to a playing personnel of fifty in addition to a drum and bugle corps. These snappy, cadet-uniformed outfits are familiar figures in Boston and New England school band tournaments, in which they have won repeated honors.

Town bands were quite the vogue in the 1900 period, and there were a number of school-boy bands—but only one with a clarinet player named Joseph Edgar Maddy. He stands out in front, where you can easily identify him. With the Wellington band he played his first "paid" professional engagement, July 4, 1902. Fee and expenses totaled \$1.00, which thus far Mr. Maddy says he has been unable to collect.

Pontiac High School Band, illustrating the present day school organization in point of size, instrumentation and professional appearance, was awarded first place in Class A in the Michigan state tournament of 1931.



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Folk songs: Czecho-Slovakian, Italian, German, Russian, Hungarian, Welsh, French, Yiddish, American Negro.

Volume I consists of two-part *a cappella* choruses for mixed voice choirs where part singing is in its early stages.

Volumes II and III are for choirs in which, for one reason or another, there are not enough tenors to do four-part singing. All of the songs treat each voice as a melodic instrument. The result is that each voice gets an opportunity to use its whole comfortable range and has an interesting part to sing. The boys' part is never too low for tenors or too high for basses.

Volumes IV and V provide a gradation of songs for four mixed voices from easy to moderately difficult. The voice ranges are all easy.

Choirs that have mastered Volume V are ready for the culminating volume of the series, Volume VI. The volume, as its subtitle suggests, is a survey of *Three Centuries of Choral Music* for mixed voices. It includes typical works from the great choral schools since the sixteenth century—songs composed in from four to eight parts. It may well serve as a standard of material for performance by our best high school and college choirs.

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# To Syllable or Not to Syllable

T. P. GIDDINGS

*Supervisor of Music, Minneapolis*

**T**HIS question seems to be with us again. It rises every so often in the Public School Music world. This time it is in a very mild form compared to some of its previous incarnations—probably because vocal music reading has been largely displaced by appreciation, "free singing," creative music, eurythmics, and other alibis and defensive psychologies.

When reverberations of the discussion are heard, one never knows whether it is simply an instrumentalist at it again, a teacher honestly hunting for an easier, more direct method of teaching vocal musicianship, or someone just trying to get along without good, hard work. To tell the truth, all the so-called non-syllable systems I have ever observed in operation seemed to be methods for following someone else by ear, or more or less successful guessing games.

There are a number of ways for the vocalist to learn to read music. Let that be admitted at once, but the tonic sol-fa people were the ones who really taught plain folks with no instrumental background to read vocal music independently of any instrument. Incidentally, they laid the truest and best foundation for all instrumental work. The one who reads music "vocally" before taking up an instrument is the one who most easily and correctly learns music on an instrument—a very important fact, by the way, that is lost sight of very frequently. But that is a side line just at this juncture.

## A Rose Without a Name, Etc.

Why syllable names? Why did your mother give you a name? When she went to the front door and began to broadcast that it was your bedtime, she had to have something distinctive to call you or you would think she was "jest hollerin'."

The instrumentalist seldom seems to know that the person who studies vocal music exclusively must have a little different foundation for his musical education. When the instrumentalist sees a note on the page all he really has to do is to punch a key or pinch a string and the tone will gush forth and the name of the tone does not particularly interest him for he has something tangible to tie up to. Later, when he tries to teach music reading to young vocalists he sometimes changes his mind, though often with reservations.

The vocalist has no such definite and easily seen thing to do when he makes

a tone. He has the physical reaction of his vocal cords and each tone seems to be fixed in his mind better if he has some name to call it. It helps him to adjust his vocal apparatus so that it will make the sound indicated by the spot on the page. His ear then tells him whether this tone is the right one or not. This is the process, and the faster this process happens the better musician he is vocally.

Pardon a little bragging, but we have stuck consistently to the use of syllables here in Minneapolis, and a recent survey placed our sixth grades at the level of the high school norms for the country at large in reading music. With this rather unnecessary defense of the use of syllables, let us scan the way syllables are used and see where they should be used and should not be used.

## Syllables, Lines and Spaces

Many supervisors allow the pupils to sing the syllables of a new selection over and over, until they are memorized, before singing the words. This is bad for it makes the pupils so dependent on the syllables that they have the greatest difficulty in getting away from the use of the syllables, or, in other words, in transferring from syllable reading to staff position reading.

The syllables help the pupil to remember how the different tones sound; the lines and spaces of the staff tell him what the tones are. Syllable singing is frequently well done, but watching the staff degrees is often sadly neglected. To test whether the pupils are watching the staff degrees, ask some pupil to tell you where the note was that he just sang. If the answer does not come instantly, it means that he has been guessing. He has not looked at the note with reference to its place on the staff.

When the line or space registers in his mind, he will be apt to sing the tone correctly from force of habit. Then he will not need to think of the syllable name. This is just as it should be. The use of the syllable name is past—for that particular note. Let it be repeated that it is *by looking at the lines and spaces* that a pupil knows what pitch to sing, and it is *by singing syllables, in the beginning*, that he gets his tonality firmly fixed.

Suppose the pupil sings the song correctly, words first, the first time he sings a selection. There is no need of doing anything with the syllables; the song has been learned. Now suppose

there is trouble; some tone is not right. The pupil simply pages the tone by its name—the syllable—as he did when first learning to read music. Before and during the time he has been transferring to the position method, he learned to do this as a check to tell him whether the tone that the line or space called to mind was the correct one. All through his career he will use this check, when necessary.

There will be many selections that the student will be able to sing correctly the first time, expression and all, without having to think of the syllables. Let him do so in all grades, from lowest to high school—and beyond. Some parts of the pieces all along the line may be too hard for him to master in this way, and after trying out the position method on a new piece, he will find that he needs to think or sing syllables in certain spots. These spots will become few and far between as the student progresses, and is allowed to work at his full power. His interest in music will strengthen in just the degree that he is mastering the reading of music. It is an exact parallel to his interest in language reading. He likes to read stories—*when he can*.

In all the grades where sight singing is taught this process should be going on. Pupils will be found in every stage of development in every class; let each one work as best suits his stage at all times. This can be done in the concert work and in the individual work if the teacher is skillful, and knows the capacities and developments of each pupil as shown by the regular class work, and not by some unnecessary and irrelevant test.

## A Suggested Routine

In all grades where music reading is being taught mental routine can be adapted that will greatly help in this correct blending of syllables, rhythm, and staff degree reading. If, when singing new music, words first, pupils were taught to work in the following order the reading of music would be greatly simplified:

Let us suppose a song is in  $\frac{3}{4}$  meter; the first note is *sol*, the first word, "when," and the first note is a quarter note on the third beat of the measure. The pupil should SING the tone *sol* in his mind; SAY "THREE" (third count of the measure) in his mind, while he sings the word "WHEN" with his lips.

Pupils should be drilled in this simple mental procedure until they understand it thoroughly and then should be

CONTINUED ON PAGE FORTY-THREE

# MUSIC FOR THE SCHOOL YEAR 1932-1933

WITH each succeeding year the acceptance of the POLYCHORDIA STRING LIBRARY becomes more widespread. Those supervisors who are now familiar with this Library of string music, proclaim it superb. The rapidly growing popularity of this series is because of the need it fulfills, and fulfills this need so extremely well; because of the excellent material used, and the exceptionally careful grading of this material.

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AS A FLOWER SORELY FADETH	Tchesneff
SPANISH LADIES	George Mead
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AS FAIR AS MORN (S.A.A.)	Wilbye

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# Instrumental Instruction in Elementary Schools

FOWLER SMITH

Supervisor of Music, Detroit Public Schools

Some Figures, Facts and Deductions Based on Eight Years' Experience.—A Study of the Status of Instrumental Training in the Elementary Schools of Detroit.

THE analysis of instruction in instruments of the band and orchestra in Detroit covers the period from the Spring of 1923 to December, 1931. In the Spring of 1923 instruction in all instruments of the band and orchestra was offered for the first time to students in the elementary schools. Instruction was paid for by the Board of Education. Prior to 1923, violin instruction had been offered to some extent.

A survey in 1923, prior to the beginning of classes, showed approximately 750 pupils studying violin privately, 150 pupils studying violin in school classes, and a negligible number studying wind instruments under private tuition.

## 1928 Survey

In December, 1928, a survey was made by means of a questionnaire sent to every elementary school. The questionnaire covered the following items:

- (1) Number of orchestras and membership.
- (2) Number of pupils studying instrumental music privately.
- (3) Number of pupils studying instrumental music in school classes.

The purpose of the study was to determine by comparative figures to what extent the public schools are meeting the public demand for this type of instruction in music, and to determine the comparative growth in private and public school study; to estimate the comparative cost of private and public school class instruction; to check results of instrumental instruction in terms of organized orchestras and bands throughout the city; and to determine the comparative interest by districts with a view to discovering the reason for variation in interested response. The accuracy of the report was checked by weekly class attendance records.

## Enrollment Totals

An analysis of the music instruction in the elementary schools of Detroit showed that there were four all-city ensembles with an enrollment of 257; five district organizations with an enrollment of 130; sixty-two school orchestras with an enrollment of 1,008; a total of 1,395 receiving ensemble training, as well as 3,110 class students, making a total of 4,505. The reports also indicated there were 1,608 pupils receiving class violin instruction, while 1,661 were receiving private instruction. There were 1,502

receiving class instruction in wind instruments while 360 were receiving private instruction.

## Transposed to Dollars

The comparison in cost of private and class instruction presents some interesting figures. For the 4,505 students receiving class instruction of two lessons per week for 38 weeks, the cost was \$29,070.00, or about 8½ cents per pupil. (The teachers were paid at the rate of \$2.00 per hour.) If these lessons were paid for at the rate of, let us say, \$1.50 per pupil under private instruction, the cost would have been \$513,570.00. There are 9228 pupils who are now studying privately, and of this number 7090 are piano students. On the same basis of two lessons a week for thirty-eight weeks at \$1.50 per lesson, this instruction would cost the citizens \$1,727,592.00.

It is not suggested, however, that class instruction should supplant private lessons, but rather that class instruction should be used to help lay the foundation and create an interest in further private study.

The table given on the Summary

Sheet for Class Lessons shows the comparison of the way in which pupils have responded to opportunities offered in class instruction. It will be noted that districts having the largest enrollment in class instruction are: District F, with an enrollment of 399, and District L, with an enrollment of 448. Children in these districts come from well favored homes, and instruction was offered during school hours. These facts may account for the larger response in these districts.

## What the Figures Tell Us

In summarizing, it is seen that:

(1) The public schools are meeting the public demand for instrumental instruction to the extent of 50% in violin, 76% in wind and other orchestral instruments, 00% in piano.

(2) Private instruction has increased 121%. It seems logical to attribute this increase to the stimulation of the school program.

(3) The cost of public school class instruction is approximately 8% of the cost of private instruction.

CONTINUED ON PAGE FORTY-THREE

### SUMMARY SHEET—CLASS LESSONS

District	Violin	Flute	Clarinet	Trumpet	Trombone	Cello	Drums	Saxophone	Total
B	110	6	8	26	9	5	19	14	197
C	38	6	11	16	15	6	14	16	122
D	103	10	10	25	9	5	19	14	195
E	13	14	9	23	6	4	22	8	89
F	197	16	37	39	22	12	47	29	399
G	25	1	2	5	..	..	1	3	37
H	198	31	26	59	8	11	22	21	376
J	80	9	9	16	4	1	4	9	132
K	95	10	15	15	8	3	21	6	173
L	231	32	39	69	7	8	36	26	448
M	87	7	14	25	4	5	10	14	166
N	36	9	10	20	4	4	22	6	111
O	75	8	24	40	10	3	31	12	203
P	213	..	4	14	6	..	8	7	252
Q	107	10	13	42	8	4	4	7	195
Totals	1608	159	231	434	120	71	280	192	3095

### SUMMARY SHEET—PRIVATE LESSONS

District	Violin	Flute	Clarinet	Trumpet	Trombone	Cello	Drums	Saxophone	Total
B	115	..	3	6	2	..	7	7	140
C	87	2	2	2	..	4	2	3	102
D	108	..	2	5	2	1	4	9	131
E	126	..	2	2	2	..	..	5	137
F	155	4	4	5	2	..	7	8	185
G	79	1	3	..	..	..	1	6	90
H	196	4	12	10	3	2	6	22	255
J	147	..	2	7	1	1	4	3	165
K	111	1	3	2	1	1	..	3	122
L	146	1	11	11	2	2	2	11	186
M	109	..	2	3	..	..	7	6	127
N	77	2	11	9	2	2	2	5	110
O	116	2	4	6	1	2	5	11	147
P	44	1	2	2	1	..	..	6	56
Q	45	..	1	6	..	1	2	8	63
Totals	1661	18	64	76	19	16	49	113	2016



# *The Dawning Age of Art*

## *The School and the School Master*

**T**HE School is the Cradle of Civilization." It rears the human race. It guides mankind along the destined, upward way.

The School trains the mind to think—whence all progress comes,—increases intelligence, teaches knowledge, brings learning, culture and art, inculcates virtue, moulds character, creates ideals, raises aspirations and kindles ambitions.

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The School and the School Master have the affectionate regard and high esteem of a grateful and wise citizenship. The pious zeal and devout liberality with which the people support and maintain their schools is unparalleled in all history.

## *Music and the Music Master*

**M**AN has been making rapid rise through the centuries. This rise cannot end with the debacle that has climaxed the money-mad era. That merely proved the error and the vain futility of the craze for gold. It was the operation of the Law.

Already an epochal trend has begun that is destined to carry civilization to a new plane of development.

Out of the Schools is being born a finer and loftier conception of existence. This new movement is away from that material life which was vain, toward the spiritual life that is eternal.

The glorious cultural age of imperishable art is dawning. Humanity wants harmony. The demand for music attests it. The phenomenal popularity of school bands is an omen of the new era. The School is going forward to still greater and grander service.

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# “Home Made” Music Appreciation Concerts

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*Supervisor of Music, Saginaw, Michigan*

**T**RUE appreciation of any subject is fostered by the number and nature of the active contacts the individual makes with that subject. If these contacts can be made frequently and under auspicious circumstances, so much the better. In the case of music, this procedure is no exception. If the child lives his music, grows up with it by actually singing and playing it, more appreciation will be gained than by endless hours of passive listening. From the earliest efforts at musical expression by means of the voice, the rhythm band, classes in piano and orchestral instruments, choruses and glee clubs, bands and orchestras, to the glorious day when John or Mary is acclaimed before the footlights as an artist, the greatest work in appreciation is achieved by means of actual active participation in music.

That is fine for John or Mary, you say, because they are the *talented* members of the class. But what of the large number of boys and girls, who, although they are equally enthusiastic and earnest in their application, have barely a single talent, as against the two or five of the more gifted few? Are they to be deprived of the opportunity to do the next best thing to actual participation—*active listening*—and thus be robbed of the understanding of music that even a sincere non-performer may acquire? Far from it. Carefully guided activity in appreciation involving a definite procedure for each grade, specific units of work to be mastered, such as types of music, voices and instruments, as well as much information about the lives of the great names in music will furnish a background for this *active listening*.

## The Personal Element

Our associates who are gifted at assembling material in suitable form have lost no time in interesting the publishers, who, in turn, have made this valuable material available to us teachers. The radio has aided the cause as a medium of presenting the type of musical program that is carefully prepared according to the best thought in the teaching profession. This is particularly true of the Music Appreciation Hour Concerts under the leadership of Walter Damrosch. Here is the advantage—as in the case of fine recordings of good music—of authoritative readings by expert interpreters of the composers' ideas. Yet there is one thing lacking—the opportunity to

see the performers and to get the *visual* reaction to those who make the music. Nothing short of a concert with the performers actually visible to the listeners, can supply such a reaction.

In Saginaw we have made a definite effort to supply this ideal audience situation as far as the orchestra and orchestral instruments are concerned. During the past two years we have presented orchestra concerts to our fourth, fifth and sixth grades. These programs have been given during school hours, within easy walking distance of each elementary building, and by an orchestra made up of our own advanced instrumental students. The programs are free to the children, and there is no added expense to the tax-payers.

## The General Plan

In order to assure active listening on the part of the boys and girls, the programs contained, practically without exception, compositions that were familiar to each child, through study in the vocal or appreciation lessons, or the radio programs. Two well known songs were included in each program, serving the three-fold purpose of giving opportunity for vocal expression on the part of the pupils, singing in a large group with orchestral accompaniment, and by standing during this period, the children were rested from the strain of quiet attention in a seated position for half an hour. The concerts were announced months in advance, in order to give each teacher ample time to prepare her class for the specific program to be given, and to impart valuable suggestions concerning the etiquette of the concert hall.

The orchestra used for these concerts is our All-High Symphony of sixty-five players recruited from the six intermediate, junior and senior high schools. The players are chosen for their advanced instrumental ability and wholesome attitude in their own school music organizations, in the same manner as the members of the All-State and National orchestras are selected. Rehearsals are held once each week for an hour and a half after school. The teachers of orchestra in the individual schools assist as section chairmen, thus assuring expert leadership in each group. Membership in the All-High Symphony has become a much desired honor and has stimulated the instrumental work in the entire system. Students who cannot afford to miss their academic work during the

concert season are naturally ineligible, which puts a premium on hard work in every subject and is, therefore, a powerful educational stimulus. In turn, the best players in the All-High Symphony become eligible for the All-State and National orchestras. Last year Saginaw had eighteen players in the Michigan All-State Orchestra at Ann Arbor, representing over ten per cent of the entire personnel.

The concerts are given during the last two weeks in May, when the weather is usually fair and dependable. With one exception, the programs are held in the auditoriums of the intermediate and junior high schools. Situated in representative residential districts of the city, there is such an auditorium within easy walking distance of each grade school that does not have a large auditorium of its own. The seating capacity of these auditoriums ranges from five hundred to one thousand, and the program is given six times in order to accommodate all the children in the upper elementary grades in our city of eighty thousand people.

## Encouraging “Active” Listening

At the appointed hour, the children, accompanied by their teachers and principals, are in their seats eagerly awaiting the fifty-minute program that has been prepared for them. Before a composition is played, Miss Rhea E. Miller, Assistant Supervisor of Music in charge of the Elementary Grades (whom the children all know through her regular visits in each classroom), comments briefly on the salient features of the design, instrumentation or content, and asks the children to note these specific items in order to insure *active* listening. The sight and sound of each instrument is emphasized, as well as the grouping into the usual choirs. This demonstration comes quite early in the program, so that the remaining selections may be more intelligible from the instrumental point of view. The orchestra is conducted by the writer, who turns the baton over to Miss Miller for the songs, and to the instrumental teacher of the section of the city in which the particular concert is held, who acts as guest conductor for one number.

We feel that our concerts have been effective in filling the need for a *visual* as well as aural response, and to encourage *active* listening on the part of the boys and girls at an age when they are impressionable and have already

CONTINUED ON PAGE FORTY-THREE

# NEW DITSON PUBLICATIONS

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Since First I Saw Your Face (Madrigal)  
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Welcome, Sweet Pleasure (Madrigal)

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He's the Lily of the Valley (Negro Spiritual)  
The Sleep of the Child Jesus (French Carol)

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The Bell (French Folksong)  
On My Return from Lyons (Old French)  
By the Moon's Pale Light (Au Claire de la Lune)  
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The Keeper  
The Vesper Hymn  
Drink to Me Only With Thine Eyes  
Weep, O Mine Eyes (Madrigal)  
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As I Walked Forth (Madrigal)  
The Lovely Rose  
April is in My Mistress' Face (Madrigal)  
Summer Is A-Coming In (Sumer is icumen in)  
Vale of Tuoni  
In the Merry Month of May (Madrigal)  
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#### SACRED

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Contains 128 pages of music, an elaborate and helpful Foreword by Mrs. Pitts, and Hints for Singers Themselves by Dr. Hollis Dann.  
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Weary, My Heart with Thee doth Plead (Mon coeur se recommande a vous).....	Orlando di Lasso
Now is the Month of Maying (Ballet for five voices).....	Thomas Morley
Shoot, False Love, I Care Not (Ballet for five voices).....	Thomas Morley
When Allen-A-Dale Went A-Hunting (Madrigal).....	Robert L. de Pearsall

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With Drooping Wings (From Dido and Aeneas).....	Henry Purcell
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GERTRUDE B. PARSONS  
President, California-Western Conference

of local renown, will honor us with their presence, a detailed list appearing in later issues of our JOURNAL.

Some very important matters for the decision of Conference members will be presented at our Oakland meeting, and your attendance is especially urged. Will you not begin, now, to plan for your presence at our California-Western Conference, April 10, 11, 12, 1933? Your membership, Three Dollars, is due January 1, 1933, but your check for same may be sent to our Secretary-Treasurer at any time. Address: Edna O. Douthit, 5153 Meridian Avenue, Los Angeles, California.

Oakland offers many delightful features of interest for your spring vacation in addition to our Conference; an agreeable climate, beautiful surroundings, most hospitable people, close proximity to the Bay and its enticing pleasures, and—to reach Oakland—a pleasant motor or train journey of short duration. With the unwavering allegiance to our slogan, *Music for Every Child, and Every Child for Music*, and the fine spirit of helpful co-operation on the part of every public school music teacher of our California-Western Section, we shall have a "banner meeting!"

GERTRUDE B. PARSONS, President  
Los Angeles, August 26, 1932.

### OUR PROFESSIONAL DUTY AND PRIVILEGE

THE message from our President, Mrs. Parsons, in this issue of the JOURNAL, outlines the fall outlook for our 1933 meeting particularly well. No music supervisor or teacher can afford to miss the meeting itself or the joy of Conference membership.

At a time when we are all forced to consider carefully the value of every investment, it may be well to consider what Conference membership means to the individual, and what increased membership means to the cause of public school music. In other words, what do you get for your money? In general, your membership in a section of the National Conference:

- (1) Raises your professional standards.
- (2) Increases your efficiency through contact with fellow workers and exchange of ideas.

(3) Adds to your stock of enthusiasm and interest through attendance at the meeting itself and through up-to-the-minute publications regarding your subject.

(4) Promotes better music teaching for yourself and others.

(5) Makes larger gatherings possible at the annual meetings.

(6) Provides better speakers for the meetings and enables the National to maintain regular offices with continuous work for the cause of music in education twelve months in the year.

Can you invest \$3.00 in anything that will pay better dividends? Can you interest fellow teachers who do not belong, and who will not know about these articles unless you take the JOURNAL to them? Remember the 1933 California-Western School Music Conference will be what you make it. Officers may plan, but only the members make it possible for plans to be carried out effectively.

MARY E. IRELAND,  
Second Vice-President.

**California-Western Committees**  
Conference Hosts—Glenn H. Woods, Herman Trutner, Jr.  
Chorus—Glenn H. Woods (Director).  
Exhibits—Georgia Shropshire.  
Hospitality—Blanche O'Neil, Chairman, Mrs. Drucie Crase, William Briscoe, Julia Neppert, Alice Rogers, Evelyn Guernsey, Hazel Nohavec, Sarah Shillingsburg, Mabel Spizy, S. Earle Blakeslee, Louis Woodson Curtis.  
Membership—Arthur G. Wahlberg, Chairman.  
Assistants—E. J. Schultz (Arizona), Kenneth Ball (Nevada).  
Nominating—Five members to be elected by ballot at meeting.  
Necrology—Mary Weaver McCauley.  
Orchestra—Herman Trutner, Jr. (Director).  
Program—Gertrude B. Parsons, Mary E. Ireland, Mary Weaver McCauley, Edna Douthit, Glenn Woods, Herman Trutner, Arthur Wahlberg, Charles Dennis.  
Program Printing—California State Board of Education, Helen Heffernan, Chairman.  
Programs and Badges—S. Grace Gant.  
Publicity—Mary E. Ireland.  
Registration—Edna O. Douthit.

#### Instrumental Instruction Survey *Continued from page 37*

(4) Sixty-two orchestras within the school units and 1008 students enrolled in these orchestras, are an indication of the results of instrumental training.

(5) Instruction during school hours in districts economically favored seems to bring about the largest response.

#### 1931 Check

In December, 1931 we find that in comparison with the 1928 survey there has been an increase in enrollment:

	1928	1931
Violin	1608	4756
Wind Instruments	1487	2447
All-City Orchestras	2	3
All-City Bands	2	2
District Bands	2	6
District Orchestras	4	6

The number of school orchestras has increased. The membership is larger and better balance has been secured.

October, Nineteen Thirty-two

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There are five school bands whereas there were but two in 1928. Classes in French horn and double reeds have been added. The cost per pupil has been reduced due to larger classes.

It seems significant that this increase in response should have occurred during the economic stress of the past two years. The vocational aspect is remote. The social and appreciation values seem to justify the expansion of this type of training in elementary schools.

#### To Syllable or Not to Syllable *Continued from page 35*

taught to carry it on while they are singing words. If taught in all grades where music reading is done it will do away with the "guessing" that is so apt to hinder the music work. The mental process is very apparent to pupils and they learn it very easily.

In part singing, the pupil needs syllables less and less to tell him whether reading of the staff degrees is right or not. The sound of the other parts, if the pupils have been taught to read and hear them, will unerringly suggest the correct tone for him to sing. This is carrying music reading to a higher level, and is teaching the pupils to read

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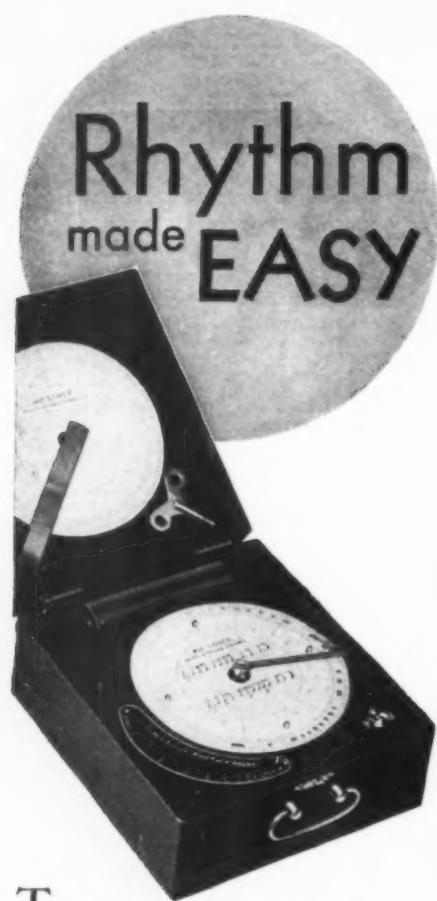
and check on their reading by what might be called harmonic hearing, a most valuable step in musicianship.

If you have not already tried the above suggested mental routine for reading music, you will be pleased to see how pupils take to it and how their reading improves.

#### Home Made Music Appreciation Concerts

*Continued from page 39*

acquired a solid background in music appreciation through routine classroom procedure. While we freely admit that the Saginaw concerts are unworthy when compared with those of the great symphony orchestras the children may hear over the air, we believe that by using our own orchestra we are doing experimental work with a plan that is both unique and replete with possibilities for fuller development.



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ARTHUR J. DANN, Worcester, Mass., Director  
CLARENCE WELLS, 8 Fairview Terrace, Maplewood, New Jersey, Treasurer  
MARK A. DAVIS, 110 S. Main Street, West Hartford, Connecticut, 2nd Vice-President and Editor



RALPH G. WINSLOW  
President, Eastern Conference

born in Boston. (Of course, you knew we started in that state of mind.)

Right here let me point out three things about the convention city. First of all, Providence is a *large* city; for when you reckon in its logical "metropolitan area" it counts up a half-million people. The second is that Providence is a lovely city even in March (barring blizzards, which even Chicago has *heard* of). Its lovely drives and lakes, with occasional glimpses of Narragansett Bay are such as remain in the memory. Most important of all, Providence is in no ordinary sense a music-loving city. The dates are March 15, 16 and 17.

#### First "All Eastern" Chorus

For the first time we are to gather an All Eastern High School Chorus, and it is to be conducted by a woman—Miss Laura Bryant of Ithaca—having assumed that important post, with James D. Price of Hartford as chairman of the Chorus Committee. Each member will shortly receive full information and application blanks, with the list of works to be performed.

When the Chorus appears at the closing concert, the program will be shared with a noted concert and recital singer.

Another innovation will be a Conference Breakfast on Thursday morning, which will take the place of the regular morning session, with timely speakers and delightful music. Rumor also has it that there may be a dinner dance one evening, in place of the formal banquet.

Headquarters will be the Providence-Biltmore Hotel, an adequate and lovely house where you will wish to make reservation.

#### Section Meeting Chairmen

Here are the addresses of Section Meeting chairmen:

(a) *Vocal Affairs*—William Breach, Board of Education, Buffalo, N. Y.

(b) *High School Music*—Maud M. Howes, Supervisor of Music, 59 Greenleaf St., Quincy, Mass.

(c) *Creative Music*—Mary C. Donovan, Supervisor of Music, Greenwich, Conn.

(d) *In the Rural Schools*—Glenn Gildersleeve, State Department of Public Instruction, Dover, Del.

#### MASSACHUSETTS COÖPERATES

Editor, Eastern Conference Section  
MUSIC SUPERVISORS JOURNAL

At the request of Mr. Frank W. Wright, Director of the Division of Elementary and Secondary Education and Teachers Colleges, I am writing to ask you if you will be so kind as to include in the Eastern Conference section of the next issue of the JOURNAL, this information:

There will be no State Conference of the Music Supervisors of Massachusetts this year. This Conference is omitted in order that Massachusetts may make conditions as favorable as possible for its Music Supervisors to attend the meeting of the Eastern Conference at Providence.

INEZ FIELD DAMON  
State Teachers College  
Lowell, Mass.

(e) *Junior High Theory and Practice*—Bernard B. Nye, High School, New Rochelle, N. Y.

(f) *Instrumental Affairs*—Lee M. Lockhart, Board of Education, Pittsburgh, Pa.

(g) *Material and Methods in the Grades*—John Denues, Director of Music, 5703 Chilham Rd., Baltimore, Md.

Meantime, the finest thing you can do for the Conference is to secure a new member. The next best is to communicate with the proper chairman if you know of some one whose work is so outstanding as to deserve recognition on one of the programs. It would be little short of a tragedy to find we have overlooked some brilliant choral organization or finished instrumental ensemble within reasonable distance from the meetings.

And remember that after that solo soprano announcement that "The night is departing," the full chorus takes up the theme and—finish it to suit yourself.

Optimistically yours,

RALPH G. WINSLOW, President.  
Albany, N. Y., Sept. 12, 1932.

#### Eastern Conference Committees

Advisory Council—James D. Price, Louise Westwood, George H. Gartlan, Albert E. Brown.

Auditing—George L. Lindsay, Kenneth G. Kelle, Russell Shenton.

Chorus—Laura Bryant (Conductor).

Finance—\*Clarence Wells, Arthur J. Dann, Arthur E. Ward.

Legislation—Russell Carter, Charles H. Miller, James D. Price.

Local Arrangements—Walter H. Butterfield, Anna L. McInerney (Cranston), Paul E. Wiggins (Pawtucket), Raymond W. Roberts, Roy Eckberg, Virginia Boyd Anderson, Walter H. Angell and Natalie T. Southard (Providence).

Program—\*Ralph G. Winslow, Laura Bryant, Walter H. Butterfield, John Denues, Mary C. Donovan, Glenn Gildersleeve, Frank E. Owen.

Publicity—\*Mark L. Davis, Elbridge Pitcher, Harold A. Spencer.

Statistics—\*M. Claude Rosenberry, Jay W. Fay, Wilbert B. Hitchener, Jr.

Transportation—F. Colwell Conklin, George Goldthwaite, Thomas Wilson.

\*Constitutional provision.

The United Service Orchestra will give a special concert in honor of the delegates to the M.T.N.A. convention to be held in Washington, D. C., December 27, 28, 29 and 30, according to Dr. L. S. Rowe, Director General. The concert will be given the evening of December 27 in the Hall of the Americas, and the program will consist of compositions utilizing the indigenous music of Latin America.

Jean and Edouard de Reszke. Who has information regarding these two Polish artists that would be of interest in connection with a biography now being compiled? Clara M. Leiser, 26 Grove Street, New York City, writes, "I shall be extremely grateful for information of any kind concerning either or both of these men or their families. It is extremely difficult to collect sufficient material for an adequate biography of two men who had careers on two continents, and whose friends and pupils are scattered all over the world. In the interest of doing full honor to these supreme artists, may I ask that you give notice to my needs through the columns of the MUSIC SUPERVISORS JOURNAL?"

October, Nineteen Thirty-two

## AN OUTSTANDING ADVANCE in the Presentation of Band Folios!

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2. The Plutocrat	March	Herbert Vincent
3. On the Aerial Highway	March	F. L. Waters
4. Transatlantic March		Theodore Phillips
5. On to Victory	March	G. E. Holmes
6. The Spirit of Dreams	Waltz	Edwin G. Bowland
7. Moonglade	Waltz	H. L. Brown
8. Down the River	Caprice	Ernest Carson
9. Strolling Through the Woods	Nocturne	Charles Mansfield
10. Autumn Nights	Serenade	Arthur Rayner
11. L'Estrella	Spanish Serenade	Felipe Mardones
12. Voice of the Mount	(Solo for Baritone)	G. E. Holmes
13. Song of the Sea	(Bass Solo)	Charles E. Howard
14. Pastime Polka	(Cornet or Trumpet Duet)	Albert C. Fisher

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## North Central Conference

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EDITH M. KELLER, Columbus, Ohio, *Director*

HARPER C. MAYBEE, Kalamazoo, Michigan, *Director*

C. V. BUTTELMAN, 64 E. Jackson Boulevard, Chicago, Illinois, *Treasurer*

GAYLORD R. HUMBERGER, Board of Education, Springfield, Ohio, *2nd Vice-President and Editor*



WILLIAM W. NORTON  
President, North Central Conference

PLANS are well in hand for the program of the biennial session of the North Central Music Supervisors Conference, Grand Rapids, April 22-26, 1933.

One innovation that has already received many favorable comments from members is the arrangement for starting the meeting on Saturday. This will be of advantage both to the Conference members and the students participating in the North Central Band, Chorus and Orchestra, as it will enable us to close Wednesday night, reducing to a minimum the period of absence from school, but still affording sufficient time for ample rehearsals and a full schedule of convention features, as the outline below indicates.

### This Is Important!

Now is the time to be preparing your board of education, your principals, and superintendents, for your attendance at Grand Rapids. If you have any board member, superintendent or principal, who might come himself, particularly if we put him on the program—even to criticize our work—let me know. We want them to see what we are doing.

After such a rich program as we heard last spring in Cleveland, it is especially important for the North Central to build a real "meaty" program. However, I hope that I can prevent packing the program too full, so that there may be ample opportunity for conferences with friends and musical leaders. Frequently the most valuable help is re-

ceived in this manner, when individual problems can be discussed more intimately. I also feel that we never make full use of our opportunities with our exhibitors. We shall have time for actual personal contact with these various people with whom we have been doing business by correspondence.

Above all, I would appreciate receiving criticisms of our program and suggestions from any member of the Conference, who feels inclined to write me. You cannot offend me, and I am sincerely asking your help.—W.M. W. NORTON, President.

### A Glimpse of the Program

SATURDAY, APRIL 22: Registration; visit Saturday Morning Classes; visit exhibits; visit York Band Instrument Company factory. Informal luncheons at noon. *Afternoon*. 1:00—Tryouts for North Central Band, Chorus and Orchestra. 2:00—General Session, Edith M. Keller, State Supervisor of Music for Ohio, presiding. *Music in Rural Schools and Small Town Systems*. 4:00—Rehearsals: Associated Glee Clubs of America, North Central Band, Chorus and Orchestra. 6:00—Informal dinners. *Evening*. (8:00)—Grand Concert, Michigan Council, Associated Glee Clubs of America. 10:00—Lobby Assembly.

SUNDAY, APRIL 23: *Morning*—Special music in the churches, featuring intermediate and junior choirs, church and Sunday school orchestras. Luncheons. *Afternoon*—Organ recital; concert by Grand Rapids Symphony Orchestra. *Evening*—Union Church Service and United Choir Festival; lobby assembly at the Pantlind Hotel.

MONDAY, APRIL 24: General sessions forenoon and afternoon. Solo voice auditions under the auspices of the American Academy of Teachers of Singing (eligible only to high school students trained in class lessons). Ample time during the "open hours" will be afforded for visiting exhibits, and in the evening we will be the guests of Haydn Morgan and the members of his department at a Grand Rapids Guest Night Concert. Lobby assembly.

TUESDAY, APRIL 25: General session in the morning followed by a business meeting. Sectional meetings and demon-

strations in the afternoon. Banquet in the evening.

WEDNESDAY, APRIL 26: Morning—General session. Address: "Creative Education," Dr. Hughes Mearns. Summaries of the Tuesday sectional meetings by the chairmen. Afternoon—General session. "Attitude of the administrators and Public—Why is Music a Fundamental?" Music Discrimination Contest. Evening—Grand Concert by the North Central Orchestra, Chorus and Band.

THURSDAY, APRIL 27: Caravan to National Music Camp, Interlochen. A delightful "post convention" motor trip over perfect roads; picnic lunch at Hotel Pennington.

The foregoing is not intended as a complete outline of the program, but merely as an "appetizer." In the next issue of the JOURNAL we shall make more extended comments and announce the names of speakers and other program features, many of which have already been arranged for.

#### North Central Conference Committees 1932-1933

(Subject to changes or additions)

Conference Host—Haydn Morgan.

Appreciation—Lillian L. Baldwin (Chairman), Lucy Baker, Mrs. Lenora Coffin, Sadie M. Rafferty.

Exhibits—Handled by Music Education Exhibitors Association with Charles E. Griffith, Eric Dahl, Arthur Hauser, William W. Norton.

Legislation—Fowler Smith, Herman F. Smith, David Mattern.

Local Arrangements—Haydn Morgan, Superintendent Butler, Grand Rapids Convention Bureau.

Membership—State chairmen in co-operation with Fowler Smith and National Conference office.

North Central Band, Chorus and Orchestra—Joseph E. Maddy (General Chairman) John Minnema (Manager).

Band Organization—Gerald R. Prescott, (Chairman), William A. Abbot, Harry F. Clarke, A. A. Glockzin, Leo M. Haesle, A. T. Ireland, A. R. McAllister, J. H. Renwick, Joe Gremelspacher, H. C. Wegner.

Band Rehearsal—A. A. Harding (Director), J. E. Skornicka.

Chorus Organization—T. P. Giddings (Chairman), Fanny C. Amidon, Ann Dixon, Effie Harmon, Raymond Jones, Edith M. Keller, Harper C. Maybee, Carol M. Pitts, R. Lee Osburn, Reva Russell, Herman F. Smith, Clara L. Thomas, Edith M. Wines.

Chorus Rehearsal—Olaf C. Christiansen, Leroy Daniels, Josephine Darrin, Jacob A. Evanson, Gladys Hanson, Bess Lindsley, Roy Parsons, Elsie Howe Swanson, Lillian Watts.

Orchestra Organization—Ralph Rush (Chairman), Oscar W. Anderson, Ruth Anderson, Bjornar Bergethon, Orien E. Dalley, John E. Howard, Adam P. Lesinsky, Arthur Seales, Mathew H. Shoemaker, Arthur Thompson.

Orchestra Rehearsal—Charles B. Righter (Conductor), Joseph E. Maddy (Guest Conductor), Beth Hamilton, Anna Johannsen, James Johnson, Eugene Weigel, Harold Winslow.

Nominating—Seven members to be elected by ballot at meeting.

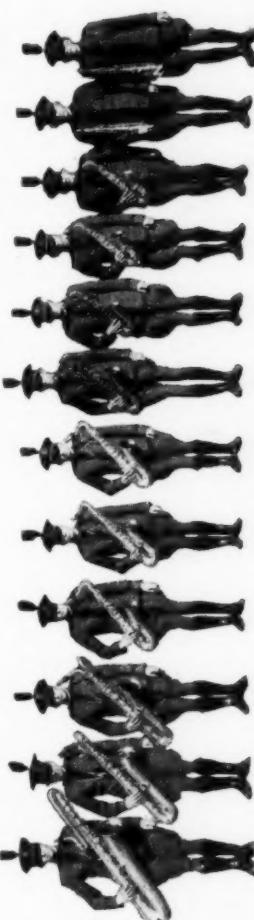
Publicity—Gaylord R. Humberger, Walter Grimm, Mamie E. Kunsman, A. P. Johnson.

Resolutions—Alice Inskeep (Chairman), Fanny C. Amidon, Karl W. Gehrkens.

School Exhibits—Ralph Wright.

Transportation—Charles E. Lutton, Archie N. Jones, L. E. Watters.

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"You may be interested to know," writes Prof. Paul S. Emrick, "that practically the entire saxophone section of the Purdue Military Band is using Buescher Saxophones."

It was not only because Professor Emrick is proud of these instruments, that he was prompted to write this letter of praise, and send us these pictures. It was primarily because of the results these instruments give—the organ-like quality of the ensemble, and the invariable scale accuracy.

And by the same token, great school and college bands, throughout the land, are using Buescher instruments, in increasing majority, in all sections. Buescher trumpets, and cornets, and trombones, and basses, and all the harmony valves' are helping Bandmasters to beautify intonation; to blend choruses, and, in every way improve their bands.

There are two books, both very interesting and instructive, which we are anxious to place in the hands of every school music instructor; with our compliments, of course. No obligation whatsoever. One tells "How to Organize and Maintain a School Band." The other, a complete catalog of Buescher instruments, tells many "intimate secrets" of the Buescher instrument family. May we send you these books—free? The coupon is for your convenience. Or send a postal. This is a personal invitation. R. S. V. P.

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 307—O Blow, Ye Horns (March from Aida) Verdi—10  
 308—Hymn to the Sun ..... Rimsky-Korsakoff—10  
 309—Deep River (Negro Spiritual) ..... Unknown—10  
 310—Mister Monkey Howdy! Do! (Humorous Unison Choral) ..... O'Hare—12  
 311—Hop, You Grasshopper, Hop! ..... O'Hare—12  
 312—La Paloma (The Dove) ..... Ysaÿe—10  
 313—Little Brown Church in the Vale ..... Pitts—10  
 314—A Dream ..... Emery—12

### THREE-PART CHORALS S.A.B.

554—My Treasure (Tresoro Mio) ..... Recucci—12  
 555—The Hunt ..... Elder-Emery—12  
 556—Night Song ..... Elder-Emery—12  
 557—Hark O'er the Sand (Procession of the Sardar) ..... Ippolito-Iwanow—10  
 558—O Blow, Ye Horns (March from Aida) ..... 10  
 559—Hymn to the Sun ..... Rimsky-Korsakoff—10  
 560—The Skirt Dancer (Faust Uptodate) Lutz—10  
 561—A Song of Finland (Valse Triste) Sibelius—10  
 562—Deep River (Negro Spiritual) ..... Unknown—10  
 563—Little Star (Estrellita) ..... Ponce—10  
 564—Hop, You Grasshopper, Hop! ..... O'Hare—12

### THREE-PART CHORALS S.S.A.

923—O Blow, Ye Horns (March from Aida) ..... 10  
 924—The Skirt Dancer (Faust Uptodate) Lutz—10  
 925—A Song of Finland ..... Sibelius—10  
 926—Gallant Bows and Curtsies Low (Amaryllis—Air du Roi XIII) ..... Ghys—10  
 927—Deep River (Negro Spiritual) ..... Unknown—10  
 928—Lo, Now the Dawn Is Breaking (Salut d'Amour) ..... Elgar—12  
 929—Hop, You Grasshopper, Hop! ..... O'Hare—12  
 930—A Song of India ..... Rimsky-Korsakoff—12  
 931—Songs My Mother Taught Me ..... Dvorak—12  
 932—Volga Boatmen's Song, Russian Folk Song—12  
 933—A Dream ..... Emery—12

### THREE-PART T.T.B.

810—Night Shadows Falling (Andantino) ..... Lemare—12  
 811—When the Band Strikes Up (A La Francaise—A Frangese) ..... Costa—12  
 812—A Song of India ..... Rimsky-Korsakoff—12  
 813—Glory of the Dawn ..... O'Hare—12  
 814—Little Star (Estrellita) ..... Ponce—12  
 815—The Mid-hipmite ..... Adams—12  
 816—Songs My Mother Taught Me (Gypsy Melody) ..... Dvorak—12  
 817—Volga Boatmen's Song, Russian Folk Song—12  
 818—Deep River (Spiritual) ..... Arr. O'Hare—12  
 819—Tale of a Whale (Humorous) ..... Manifold—12  
 820—Who Is Sylvia ..... Schubert—12  
 821—The Kerry Dance ..... Molley—12  
 822—Drink To Me Only With Thine Eyes ..... Jonson—12

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# Northwest Conference

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MAUDIE GARNETT, Moscow, Idaho, Director

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ESTHER K. JONES, Youngstown School, Seattle, Washington, Treasurer

GRACE E. P. HOLMAN, 717 S. McClellan Avenue, Spokane, Washington, 2nd Vice-President and Editor



ANNE LANDSBURY BECK  
 President, Northwest Conference

our program, for visiting exhibits. And so this answers the question in your minds.

To those who help with the orchestra, I want you to know *now*, that provisions are being made for your attendance at the meetings also. We want you to be a closer part of the Conference, as well as being of inestimable value in helping to make the Orchestra a success.

### Northwest H. S. Orchestra

Glenn H. Woods, of Oakland, will again conduct our Northwest Orchestra. Mr. Woods is particularly well fitted for this thrilling part of our Conference. He knows boys and girls and he knows orchestras—school and professional—in our country and their present activities. He is in very close touch with orchestral situations and movements and he is giving much thought to our program. We promise that the program will be of unusual interest to you all and to the boys and girls. Mr. Woods is lending his support to our Conference in every way possible and has already met with us on our home ground to talk over arrangements and to speed our orchestral interests.

Charles R. Cutts of Anaconda, Montana, is chairman of the Orchestra Committee and you will soon hear from him. We are expecting your unstinted support because, after the organization is completed through Conference officers and Committees, it is *your* efforts which will make the Orchestra a success.

We feel that it is not wise to include a Northwest Chorus this year—as we had hoped to do—in addition to the Orchestra, but we will hear all types of high school choral work from Seattle and nearby high schools. In the Seattle high schools there are exceptionally good *a cappella* choirs and these will be brought to the Conference. Even though in many instances our own high schools may be too small for such extensive choral activities, yet we need the inspiration of hearing them and of working toward them.

It is our plan to include in our demonstrations, work through the grades and junior and senior high schools, so that every teacher will see her own type of work presented, and receive the inspiration of all other types.

Ethel M. Henson of Seattle is Local Chairman and has already begun planning for our Conference. This will be a wonderful opportunity to see the city of Seattle and its fascinating surroundings, and at the same time to have close touch with an extensive and fine school system at work for us.

The Olympic Hotel will offer ideal headquarters for the Conference. Our sessions will be held in one of the beautiful ballrooms, and the exhibits will be in the Spanish Lounge adjoining. Incidentally, there will be allowed plenty of time for all Conference members to visit the exhibits.

The Northwest Orchestra will, of course, be an outstanding feature. Another feature will be the Seattle High School Chorus of 400, which will sing *a cappella*, and also with orchestral accompaniment.

We shall spend a half day visiting the Seattle schools where special demonstrations will be provided. An especially strong convention program is being arranged. The list of speakers will include names of national renown and there will also be a suitable measure of good music of various types.

An important place on the program has been set aside for rural school music—in fact, we expect to have a well-balanced program that will be so vital no music teacher or supervisor in the Northwest territory will dare stay away from Seattle!

I shall be very happy to receive any suggestions from you as Northwest members. This is *your Conference*. We are doing our best to make it a joy and a big help to all of us, and we are glad to hear your expressions now. Let me hear from you on this point and also that you are coming.

#### The Call to Arms

In succeeding numbers of the JOURNAL you will be given all details of the program and other Conference matters, so that we will all be working together for the success of the Conference. Please remember that as the organization succeeds, so does the standing of music advance in the minds of administrators. Let us who realize this, carry the idea to those who do not know the Conference and who are *letting the rest of us promote their jobs*. It is time that every one gets behind this music education body and makes it more powerful than it has ever been. We cannot deny its splendid influences. Those who are not a part of it *now*, have not wakened to its value. They have received its benefits because others have been working. Let every member get busy and convince those who have not joined that "in union there is strength." Let us work for one hundred per cent membership in every school and in every system. Begin now. Let us all join early—it is most encouraging.

October, Nineteen Thirty-two

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aging to us who are giving much time and attention to the Conference. We believe that with the growth of the Conference comes the growth of music's standing in our community—and as a consequence, in our schools.

Now, then, it is time for all good members to come to the aid of the Conference. How are you getting results? Pass your psychology and your business plans on to us. Write to me about it.

We are a big Northwest family, all working for a big cause. Plan now to attend the Seattle Conference next Spring. In the meantime, send in your dues and every member please get a member. Let the spirit of the great Northwest shine through our Conference and show our good works.

Sincerely,

ANNE LANDSBURY BECK, President.  
Eugene, Ore., Sept. 6, 1932.

#### Northwest Committees—1932-33

Conference Hostess—Ethel M. Henson.  
Orchestra—Charles R. Cutts (Organizer),  
Glenn H. Woods (Conductor).  
Rural—Marguerite V. Hood (Chairman),  
Joseph Finley, Edna McKee.  
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Vasil, Waltz	Rondino Scherzando
The Old Church Choir	Artist Polka
Lillian, Waltz	Three Blind Weasels in the Dell
Kukla, Waltz	Mischa, Waltz
Vera, Waltz	Genduso, Italian March
Mac, March	My Country 'Tis of Thee
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## Southern Conference

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CLEMENTINE MONAHAN, Memphis, Tennessee, 1st Vice-President  
JENNIE BELLE SMITH, Athens, Georgia, Secretary  
GRACE VAN DYKE MORE, Greensboro, North Carolina, Director  
WM. C. MAYFARTH, Spartanburg, South Carolina, Director  
RAYMOND F. ANDERSON, 8106 Ninth Avenue South, Birmingham, Alabama, Treasurer  
MARGARET LEIST, Lakeland, Kentucky, 2nd Vice-President and Editor



J. HENRY FRANCIS  
President, Southern Conference

Dear Friends and Co-workers:

BY the time this is in your hands you will be hard at work in the regular routine, and carrying out some of the projects formulated during the vacation time. Here's hoping you may be able to realize all your best ideas and ideals. Along with that thought, I trust you are laying your lines in such a way that you will be with us in Atlanta, next March. We have arranged for a three-and-a-half-day session, commencing Wednesday morning, March 22nd, and going through Saturday morning, March 25th, leaving the afternoon for sight-seeing, etc. Of course, you may come down earlier if you wish, for a few preliminaries are to be staged as early as Tuesday afternoon and evening.

### Chorus, Orchestra, Band

Among the more important items of interest already definitely arranged for the program, the All Southern Chorus and Orchestra are not by any means the least. T. P. Giddings, of Minneapolis, has been prevailed upon to conduct the Chorus, while his, and our, good friend and co-worker, Joseph E. Maddy, is to have charge of the Orchestra. These organizations are to be scheduled for work at such times as to make it possible for the supervisors to attend, and to conduct the rehearsals as working clinics. Helen McBride, of Louisville, Kentucky, as chairman of the Chorus Committee, and Mary Ruth Hall, of Chattanooga, Tennessee, chairman of the Orchestra Committee, will have the job of lining up the 350 (200 and 150 respectively) youngsters. Besides, there will be

a real vocal contest for the young folks, with a possibility of earning a scholarship and entering the winners in a similar contest at the next National Conference.

There is, also, to be a Georgia All State Band, under the inspiring leadership of one of our nationally known directors, and it is hoped that we can start some real definitely helpful interest in raising the standards of this phase of our school work in the South. A special breakfast (or luncheon) will be arranged for the band leaders, with an opportunity for the discussion of the problems as pertaining to our efforts in this line in the Southern Conference.

### Other Features

Another feature to be taken up is that of Instrumental Ensembles, which tends to and should have a most important place in the high school curriculum. The development of these groups should be a strong part of the work in every high school, as it is the small group of instrumentalists that finds a permanent place in most communities. The adaptability of the fretted string instruments into our public school music course is to be demonstrated, and a new light thrown on the possibilities of these common, yet really little known, cousins of the violin family.

Along with it all, the folks in Atlanta, under the direction of Dr. W. A. Sutton, the genial superintendent of schools, are preparing to entertain us royally. Among other things, Lawrence G. Nilson, the director of music, aided by his assistant, Miss Weegand, will present a great All Atlanta School Chorus.

Most of all, however, we want to make this a real Conference, and to that end a great deal of the time will be taken up in the discussion of our own particular problems—yours and mine. Are you ready to present, or take 'em up? Perhaps you can tell us just how you worked out the peculiar situation (just like mine of today) that presented itself a year or so ago.

So, let's get together, and help each other and the rest of them, and we'll all find a better groove to work in.

Always yours for the good of the cause.

Your President.  
Charleston, W. Va., Sept. 10, 1932.

### Atlanta—1933!

IT is a great privilege to be given the opportunity to send a message to Southern Conference members at large and I trust in this message that each and every member will catch some of the enthusiasm for the coming Southern convention, with which I have been imbued.

At this writing we are back at our respective posts, eager and anxious to start a new year—especially if we have been sufficiently “pepped up” during the summer with new ideas and material. Such is the way I feel toward the Southern Conference at Atlanta next Spring; I should like to skip the winter for that reason.

And WHY, you might ask, am I so enthused at this early date? Well, I have had a most enjoyable three weeks' visit at one of our music camps. In seeking relief from the intense summer heat, I found myself at Interlochen at the National Music Camp among many old friends and prominent musicians and teachers, as well as several hundred charming high school boys and girls. I am wondering how many of our members have visited one of our music camps—this was my first, but by no means my last, for I hope to enjoy visits to the others as soon as summer comes again.

As supervisors we may not become enthusiastic enough to encourage high school students to work toward entering one of these camps, unless we have some vision about what is being accomplished there—and a visit is the surest way to awaken one to the realization of opportunities in such organizations.

Among the many noted people at Interlochen as teachers, counselors, and visitors were enough of the Southern Conference Board members to hold a Board meeting. Mr. Francis called a dinner meeting at the Pennington Hotel, August 17th, at which time the program for the Southern Conference at Atlanta was discussed. This meeting eliminated much correspondence and it was, indeed, more satisfactory to meet with all in person. The following were present at the meeting; Mr. Francis, Mr. Maddy, who will direct the All Southern Orchestra; Mr. Giddings, who will direct the Chorus, Mary Ruth Hall of Tennessee, who is chairman of the Orchestra; Helen McBride of Louisville, Kentucky, chairman of the Chorus, and the new Second Vice-president of the Southern Conference.

Miss Weegand of Atlanta who was at the camp conducted by Mrs. Vernon of the Columbia School of Music, Chicago, which was about fifty miles from Interlochen, was unable to attend the Board meeting, but was a visitor at Interlochen several times during the summer, and

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discussed local plans for the convention with the Southern members.

Program plans sound so much better than they look on paper—that is why I am bubbling over with enthusiasm for the Atlanta Convention. I wish to urge all Southern members to plan now to attend—I have “inside information”! You will be sorry if you don't go to Atlanta.

MARGARET L. LEIST,  
Second Vice-President.  
Lakeland, Ky., Sept. 19, 1932.

NOTE: Miss Leist was appointed Second Vice-President by the Board to fill the vacancy created by the resignation of Frank C. Biddle, because of removal from the territory of the Southern Conference.—J. H. F.

#### Southern Conference Committees

(Subject to Changes or Additions)  
Conference Hostess—Mrs. Byron H. Mathews.

Conference Hosts—Dr. Willis A. Sutton,

Lawrence G. Nilson.

Band Directors' Section—Paul W. Mathews,

Chairman.

Chorus—T. P. Giddings (Director).

Educational Achievements—Marie D. Boette,

Chairman.

Education—William C. Mayfarth.

Legislation—Grace P. Woodman.

Membership—Clementine Monahan, with state

chairmen co-operating.

Orchestra—Joseph E. Maddy (Conductor).

Necrology—Leta K. Kitts, Chairman.

Publicity—Margaret L. Leist, Chairman.

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Lewis L. Stookey, after eight years as supervisor of music in High Point, North Carolina, City Schools, has accepted a position in Mobile, Alabama, as music supervisor of city and county schools.

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## Southwestern Conference

FRANCES SMITH CATRON, Ponca City, Oklahoma, President  
 FRED G. FINK, 912 N. Weber St., Colorado Springs, Colorado, 1st Vice-President  
 LENA MILAM, Beaumont, Texas, Secretary  
 J. LUILLA BURKHARD, Pueblo, Colorado, Director  
 GEORGE OSCAR BOWEN, Tulsa, Oklahoma, Director  
 CATHARINE E. STROUSE, Kansas State Teachers College, Emporia, Kansas, Treasurer  
 JESSIE MAE AGNEW, 36 Polerig Apartments, Casper, Wyoming, 2nd Vice-President and Editor



FRANCES SMITH CATRON  
President, Southwestern Conference

THE summer vacation has passed and we are beginning to get "action" on the program in the making for our Southwestern Conference, to be held in Springfield, March 28-31, 1933.

The local committee is being completed and things put in "ship-shape" for our coming. R. Ritchie Robertson is the host and Local Chairman. George Oscar Bowen, Tulsa, Oklahoma, will direct the All Southwestern Chorus of 300 voices. James L. Waller, Board of Education, Tulsa, Oklahoma, will be chairman and organizer of the Chorus. David Mattern of the University of Michigan, Ann Arbor, will direct The All Southwestern Orchestra of 200 members. Robert H. Brown, 420 Humboldt Street, Manhattan, Kansas, will be chairman and organizer of the Orchestra. The state chairmen for the Orchestra and Chorus will be announced a little later as we have been unable to complete the list at this date. Application blanks will be sent out very soon and applications for the Orchestra or Chorus may be made to the organizers respectively.

Springfield will entertain the chorus and orchestra members in the homes of its citizens for lodging. This is in line with the similar entertainment accorded the students at each previous Southwestern Convention—Tulsa, Wichita and Colorado Springs.

We are especially grateful to the Springfield citizens for this courtesy, because at this time it may not be so easily accomplished.

*The children come first, and like the old woman who lived in the shoe, I hope*

we shall have so many applications we won't know what to do.

Our Southwestern Sectional Conference meeting is just like a home-coming and I hope we shall all begin to plan to be present. If one meeting is ever more important than another, the sectional meeting is because of its proximity, and therefore affords opportunity to serve more members of the Conference. We hope to have just as fine a program as we did at Cleveland, only on a somewhat smaller scale. Among other features we are planning a "Music Discrimination Contest" with Margaret Lowery, 705 Studio Building, Kansas City, Missouri, as chairman. The chairmen of other departments will be announced later. We shall have further announcements and surprises for you by way of speakers and entertainment in the next JOURNAL. What we desire particularly is for each member to secure another member and both send in dues to Catharine E. Strouse, Treasurer, Kansas State Teachers College, Emporia, Kansas.

FRANCES SMITH CATRON, President.  
Ponca City, Okla, Sept. 12, 1932.

### Southwestern Orchestra and Chorus Programs

FOLLOWING is a list of the selections, with publishers, for All Southwestern High School Chorus and Orchestra, Springfield, Missouri, March 29, 30, 31, 1933.

#### CHORUS

Gretchanoff—*The Cherubic Hymn* [J. Fischer]  
 Tschaikowsky—*The Nightingale* [Ditson]  
 Lutkin—*Cargoes* [Gray]  
 Clokey—*He's Gone Away* [J. Fischer]  
 Dickinson—*In Joseph's Lovely Garden* [Gray]  
 Czechoslovakian—*Dance Song* [Witmark]  
 Cain—*Go Down Moses* [Schirmer]  
 Gounod—*Ring Out Wild Bells* [Schirmer]  
 Arcadelt—*Ave Maria* [Birchard]  
 Martin—*Come To The Fair* [Enoch & Sons]

#### ORCHESTRA

Hadley—*Herod Overture* [Carl Fischer]  
 Tschaikowsky—*Symphony No. 6 (Pathetique)*—  
 II Allegro con grazia, III Allegro molto vivace  
 [Carl Fischer]  
 Busch—*Omaha Indian Love Song* (For String Orchestra) [FitzSimons]  
 Dvorak—*From the Western World* [Silver Burdett]

### Fred G. Fink, Second Vice-President

The President announces that Fred G. Fink of Colorado Springs, Colorado, has been appointed Second Vice-President to fill the vacancy caused by the death of Mr. Effinger.

Stanley Effinger

THE passing of Stanley Effinger of Colorado Springs, Colorado, First Vice-President of the Southwestern Supervisors Conference, casts a gloom over all members of the Conference who were privileged to know him. Possessed of rare musicianship and vision, he was a man of many admirable qualities, and his delightful personality won for him many lasting friendships. He was an ideal host to our Sectional Conference at Colorado Springs in March, 1931. His attitude of helpfulness in matters pertaining to the conduct of the affairs of the Conference endeared him to all of our members with whom he labored. The Southwest has lost a man whom they could ill afford to lose, and the sincere sympathy of the Conference is extended to the bereaved family.—F. S. C.

▼ Some Things to Think About

**A**GAIN we greet you with the sincere hope that the ensuing year will be one of your happiest and most successful.

As we begin our work, for the year 1932-33, we face situations and problems that perhaps are different from those we have ever encountered before. With the unsettled financial conditions which have existed, many of us have had financial set-backs, and in our various fields we have had to strive to be more conservative in our purchasing of needed equipment, materials and supplies; yet never have our services been more needed nor more appreciated.

Certainly, the functioning of the uplifting influence of good music is needed as never before; therefore, it is for us to focus all our efforts, enlarge on all our plans, give as we've never given of our strength, energy, and best in every way to make our work as effective and far-reaching as possible.

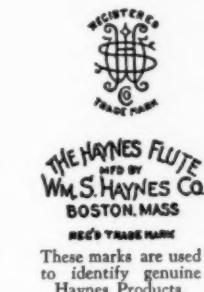
One of the highlights for us during the coming year will be our fourth Sectional Conference meeting, to be held in Springfield, Missouri, March 28, 29, 30, 31, 1932.

Our president, Mrs. Catron, has been at the helm, enthusiastically and untiringly endeavoring to get the very best for our programs. We can rest assured that she has done her part, and it is for us to fall in line. It may be a little more difficult to get the wherewithal for expenses to go to the Conference, or to take students for our Conference Chorus and Orchestra, but if we begin now to lay plans, accordingly we will manage a way.

"Where there is a will, there is a way" is an old adage which always proves true in our school music work, if the determination and effort are strong enough. The harder we work for the Conference, the better it will be, the more we will appreciate it, and the more we will get



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out of it. So let us each realize that this is our meeting; be prompt in sending in our own dues; make a concerted effort for renewals; work for new members, and coöperate in every way we can to assist Mrs. Catron to make this one of the best meetings we've ever had. Let us resolve to be in Springfield March 28—not only going ourselves, but let's try to get everybody with us.

JESSIE MAE AGNEW,  
Second Vice-President.

#### Southwestern Committees—1932-33

Conference Host—R. Ritchie Robertson.  
Appreciation—Margaret Lowery.

Chorus—George Oscar Bowen (Director),  
James L. Waller, Chairman and Organizer.

Orchestra—David Mattern (Director), Robert  
H. Brown, Chairman and Organizer.

Local Arrangements—Mr. Ray Kelley, 550 N.  
Jefferson, Convention Chairman; Cora B.  
Ott, Senior High, Chairman of Housing  
Committee; Mrs. A. S. E. Sanders, 767  
E. Madison, Chairman of Membership Commit-  
tee; James Robertson, Chairman of  
Orchestra and Band Committee; Mabel  
Hope Justis, Chairman Chorus Committee.

Advisory Council—Grace V. Wilson, Mabelle  
Glenn, George Oscar Bowen, Frank A.  
Beach, John Kendel and Catharine E.  
Strouse.

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Dallas, Texas.

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Other appointments to be announced later.

## BOOK AND MUSIC REVIEWS

Conducted by WILL EARHART, Director of Music, Pittsburgh, Pa.

PROBLEMS IN PUBLIC SCHOOL MUSIC. Dr. Jacob Kwalwasser [M. Witmark & Sons].

ALTHOUGH this book has just come from the press, its content is of such specific importance that an immediate review is justified.

A general reflection may serve best to introduce my discussion, or may merely indicate an inescapable tendency in this reviewer's mind. It concerns the psychology of motivation. Whether due weight has been given by psychologists to the "fight" or contest motive in human affairs I do not know. I do know that some of our most brilliant minds are characteristically and most vigorously motivated by their distastes. The Mencken-Nathan-Sinclair school is in point, and so is Dr. Kwalwasser. This is not in detraction. We owe debts (wardebts?) to the iconoclasts greater than we ever can or will pay. They have been almost or quite as valuable to the world as have those who are motivated by imperative affirmations and aspirations. Each position, indeed, implies the other. But if we would understand, appreciate, and profit, we must make such discriminations.

### "School Music Has Failed"

Dr. Kwalwasser finds that school music has failed. By the energy of his statements—which, by the way, give the book a fetching *allegro vivace* tempo—and by the swing of the balance shown in those statements, one must infer that the failure is ignominious and almost if not quite complete.

If I may, rather hazardously and unfairly, attempt to summarize the entire book briefly, I should say that its whole contention rests upon a belief that we have foolishly emphasized the factual and technical and have been inexcusably blind to the aesthetic and psychological aspects of our subject. The thought thus follows closely that of Thomas Whitney Surrette and Dr. Archibald Davison, both of whom Dr. Kwalwasser quotes approvingly. This basic error—and I think all will admit that it has existed and does exist in some measure—has many channels, implications, and consequences, each of which often has the aspect of a fundamental error in itself. Discussion of these various separate fallacies and evils constitutes the body of the text. The quotations and citations following will serve more explicitly to give the reader an idea of the contents.

"Music was acceptable to school authorities because it had factual and technical aspects \* \* \* similar to academic subjects constituting the curriculum." Publishers issued "music texts based upon music reading problems." "As a mind-trainer music almost approaches zero." "It is the beauty of music and the child's innate love of the beautiful through which the teacher of music should motivate her work."

In Chapter III, *The Boy Problem*, the author stresses a particular phase of pupil-alienation arising from our lack of discernment of true objectives and consequent construction of an unpalatable

and futile course of instruction. "Our schools have taught neither music nor boys." And again: "But I shall not proclaim that girls enjoy music, as music is presented in our schools today. They merely resent it less." Chapter IV, *Writing Music*, has a misleading title, since it includes equally discussion of "Listeners" vs. "Singers"; *That smooth, soft tone; Action songs; The piano accompaniment*. Dr. Kwalwasser's conclusions are not negative and hostile to all of these; but whether for or against, his position is always uncompromisingly stated, and is certainly interestingly as well as energetically supported.

*Part-Singing; Music Reading; Music in After-School Life; When to Begin Note-Reading; The Foundation of Music Appreciation; Need for Research in Music Education; What Should School Music Achieve* are remaining chapters. The urge to review each is strong, but time and space have their demands.

It must be clear that here is a penetrating, fearless, vivid, if not impassioned, book. It will arouse resentments because of its lack of judicial balance, its obsession with shortcomings and its reluctance to recognize merits—a reluctance that the beginning of this review was concerned with. But probably it has value precisely because it tends to provoke refutation. By the time the indignant one has adequately answered Dr. Kwalwasser he will have had to re-examine the deepest tenets of his own thinking. For here is no mere scoffer, but a sincere and a doughty crusader. The reviewer, in fact, had difficulty in preventing this review from becoming an attempted refutation, but realized that a review should be a description of a book, and that a refutation, if possible at all, would require an equal book.

### Author's License?

One reflection the reviewer will permit himself. The author assumes that we have failed egregiously and are still failing in the same old way. I think the historical facts are not given due place here. The technical approach, the distaste of pupils, the logical organization of pedantic material, were all characteristic defects in almost all schools forty years ago. The inspirational, cultural and attractive elements have since been magnified so greatly that in comparison *none* of the old pedantry and distaste appear to be left. Much of his argument, therefore, seems to be directed toward conditions that are disappearing as rapidly as any reformer could hope. For the rest, he is in favor of a further degree of change that can hardly be proven by scientific data (for the simple reason that it has not yet been in existence, as a nation-wide scheme) to be more fruitful in producing a music-loving nation than the system we have now arrived at. But the questioning and

Note: The NBC Music Appreciation Hour Manual and Notebooks will be reviewed in the next JOURNAL. The Manual—a 62 page book, with suggestions to teachers, descriptive notes on the four series of concerts and other material—may be obtained from NBC Music Appreciation Hour, National Broadcasting Co., 711 Fifth Ave., New York City. It is free to supervisors and teachers.

the urge to betterment, as displayed in this book, are infinitely good for our professional souls (and possibly for our self-control) and this challenging book will do more to make the reader think vitally on school-music problems and philosophies than any book that has appeared for some time.—WILL EARHART.

### History of American Music

ANNALS OF MUSIC IN AMERICA. Henry C. Lahee [Boston Musical and Educational Bureau].

FIRST issued ten years ago, this book has been highly praised, frequently quoted, and sparsely circulated. Everybody has known about it and respected it, but on household shelves it has been as rare as the *The Pilgrim's Progress*. Now a revival of it may place it, as it should be, in the libraries of all who are either faithfully or intermittently interested in the history of music of America.

The jacket states: "The book traces the development of music in America, and records, in chronological order, the chief musical events which have taken place since the printing of the Bay Psalm Book in the year 1640." The contents are not, however, a mere chronological index. The whole span is divided into periods, ranging from ten to twenty-five years in length, as determined by well defined tendencies or movements, and each period is described and characterized before the events of its separate years are chronologically set down. An *Index of Compositions* gives the dates of first performances in America of all worthy compositions, and another chronological list gives dates of first appearances of artists, founding of music schools, and other facts of historical interest.

The present issue is not a revision, but a page of errata is now incorporated.—WILL EARHART.

### Harmonic Dictation

By Bernice White and Vincent Jones [American Book Company, New York].

THIS is an excellent book for the attainment of its purpose, which is to develop in students complete aural familiarity with harmonies and harmonic successions. The *Foreword* states however: "This book is not intended to teach theory."

The material is admirably graded, and the presentation of it in the classroom and the precise procedures appropriate to the students are described as only experienced teachers to whom the classroom is a vivid reality could describe it. Much *singing* of the chord material is wisely insisted upon. At the outset, what is seemingly disproportionate time and space are accorded Tonic and Dominant harmonies, but as the *Foreword* states, these harmonies are not only very important, but also "many details of the technique of writing are being mastered in these first lessons."

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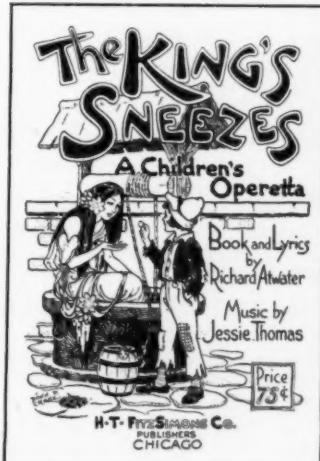
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whether this book should stand alone or should be one factor in a complete course in harmony. Textbooks on harmony frequently presuppose but do not provide for aural grasp. This book presupposes but does not provide a course in harmonic theory. A course that provided both at once would be large in matter and long in doing, but two is not greater than one plus one and may have superior unity.—WILL EARHART.

### The Reviewer Reviewed

**MUSIC TO THE LISTENING EAR.** *Will Earhart* [M. Witmark & Sons].

**W**HENEVER Dr. Earhart writes a book, your reviewer, for one, may be counted upon to read it thoroughly as soon as it is off the press. Such is his humble opinion of our Dean of music educators. Certainly no man among us is better qualified to write a book that aims at a simple, human, sensible presentation of the fundamentals of musical expression leading to real appreciation that grows out of both an intellectual and emotional experience in music.

We have heard a great deal recently about teaching music *through music*. As Dr. Earhart intimates in his Foreword we are emerging from a period when music instruction consisted of dissecting music into its supposed elements, and the student exercised his intellect on such things as terminology, sight singing, dictation, harmony, keyboard harmony, harmonic analysis, form analysis, counterpoint, and composition; each in its own compartment and practically isolated from the rest. Then when the novice had mastered these more or less arid elements, he took a course in "Appreciation" that he might learn to *enjoy* music, or if he wished just to "appreciate" he could take this course first and be protected from all of the awe-inspiring rules, terms, and techniques that bristle all over the pages of our harmony texts. Usually the latter procedure has resulted, as Dr. Earhart says, in the student's grasping after "moods and meanings supposedly inherent in the music, while yet remaining ecstatically unaware of what the music was actually doing or saying."

This book, then, is an attempt to approach the study of music through a combination of Ear Training and Dictation, Harmony and Appreciation.

The academically minded will be shocked at the omission of rules. There is not an empirical, black-faced rule in the book. The construction and behavior of chords is simply explained on the basis of the phenomena of harmonics or overtones, upon which our traditional tonality is built.

If you can imagine a book of 170 pages that presents the usual materials of harmony through modulation, ninth chords, altered and augmented chords, inharmonic tones and design in the larger forms in such a straight-forward, enjoyable literary style that a musical and ordinarily intelligent amateur can go through it without a teacher, then you have some conception of this work. If you can further imagine all of those things intimately tied up with provision for actually hearing each new chord or progression and finding these chords in a well chosen and suggestive list of good compositions, then you have enough of an idea of the treatise to want it in your library. It would make a splendid text for a combination course in Ear Training and Harmony.

I wish there were more space to quote examples of Dr. Earhart's inimitable manner of linking up an aesthetic experience with its intellectual and physical concomitants, but this one is typical. He has explained the reason for avoiding the doubled root and fifth and the second inversion of the II chord in minor. On the piano staff is shown a doubled "F" in the bass staff and a b and d' in the treble staff. Then comes this paragraph: "Try moving the b up to c' while the tones are ringing. Then, if you would learn something of the physical and physiological bases of musical pain and pleasure, *also move the d' up to eb'*. You will then understand Keats' 'The music yearning like a god in pain,' and Gurney's saying that when music seems to be yearning for unutterable things it is really yearning for the next note.—MAX T. KRONE.

### Musical Forms

**THE STUDENT'S SHORT COURSE IN MUSICAL FORMS.** *Cuthbert Harris* [The Arthur P. Schmidt Co. \$1.00].

**T**HIS is one of the best brief books on the subject that has come to my notice. It begins by stating that "FORM (or design) in a piece of music depends upon the number of subjects used in a movement and the order in which they are presented." A truism, certainly, but one which, used as the starting point, gives the student a better approach to the subject than would the usual approach by means of definitions of *motive*, *phrase*, and *period*, in that order.

For Period the author substitutes the term Sentence, which he then divides into its smaller parts. Such emphasis of attention upon the Sentence leads more easily into discussion of short two-part and three-part forms than would focus of attention upon motives and phrases.

The pages are of sheet-music size, which enables the author to present musical examples in an easily grasped display.—WILL EARHART.

### Junior A Cappella

**THE JUNIOR A CAPPELLA CHORUS BOOK.** *Olaf C. Christiansen and Carol M. Pitts* [Oliver Ditson Co., Inc., Boston, Mass. \$1.00].

**A**WEALTH of material, in the main admirably chosen, is gathered here. A classified table of contents reveals *Nine Canons* (two-part and three-part); *Six Rounds and Catches* (three-part and four-part); *Two Canzonets* (two equal voices); then five three-part, eighteen four-part, and two five-part pieces (all secular); and finally nine sacred numbers. The pieces are printed in the order named, which is obviously an order of technical gradation. A Foreword emphasizes the fact that the vocal parts are carefully guarded as to range—the tenor, for instance, usually below *F* and with only an occasional easily approached *G*—and provides further some two or three pages of instructions on singing in general. Of the fifty-one compositions, twenty-seven, the publisher states in a letter that accompanied the reviewer's copy, are here made available in a *cappella* form for the first time.

Aside from matters of quantity, grade, and even intrinsic worth of material, every book has, of course, an individual quality that is conferred by the mood or atmosphere that chiefly characterizes the contents. On first study this book appears to attain its individual character

by reason of a preference for the genial. Secular numbers predominate, and many of these are light-hearted if not cleverly humorous. Rounds, catches, and canons are always likely to be cheerful; and the presence of a goodly number of vivacious madrigals and folk songs in the pages following preserves the mood introduced. Two negro spirituals among the sacred pieces add a touch of the romantic to a section that otherwise might have the impersonal austerity or unworldliness that characterizes ancient church music. The rhythmic vivacity is not, however, at any point, of a degree or nature that would endanger good vocal practice. It represents only those subconscious trends and preferences that make for individual character in any product.

A detailed review of the contents is hardly possible here, partly because the book was received at so late a date that only its importance gave it place in this issue, and partly because the variety and extent of its contents tends to make mention of only a few misleading. For a very easy and effective piece of four-part writing, however, that is equally admirable for its effect upon the voices and ears of the students, *The Bells*, a French folk song arranged by William Arms Fisher, can hardly be surpassed; and in the sacred group, the motet, *Adoramus Te, Christe*, Mozart, attains serene supremacy, while the arrangement by Mr. Fisher of an ancient German melody, *Vigili et Sancti*, to the English words, *Ye Watchers and Ye Holy Ones*, closes the book with an accent of stirring power.—WILL EARHART.

#### Another A Cappella Chorus Book

THE A CAPPELLA CHORUS BOOK. Dr. F. Melius Christiansen and Noble Cain [Oliver Ditson Co., Inc. \$1.00].

THE names of the editors give one faith in the worth of this collection, with respect to the musical value of the selections in it, the careful and correct editing of them, and the suitability of the pieces for the voices and musical understanding of average choral groups. A study of the book, needless to say, justifies one's faith.

A Foreword by William Arms Fisher gives a brief but very interesting summary of the secular and religious interests that have led to rescuing the music of the madrigal period and that of the old church writers, and it goes on to trace the history of *a cappella* singing in the United States. One is glad to find these facts set down before they have disappeared in distant mists.

The volume is a full one, but excellent typography enables the publishers to pack much between the covers while keeping the pages very open and readable. It includes sixteen secular pieces and eleven sacred choruses. Composers represented are Bach, Brahms, Fisher, Gaul, Gibbons, Kopolyoff, di Lasso, Morley, Palestrina, Pearsall, Praetorius, Purcell, Rachmaninoff, Rimsky-Korsakoff, Romeu, Sibelius, Tschaikowsky, Vittoria, Wilbye, Zolotarjeff. Many of the compositions are familiar, in octavo form, to *a cappella* groups, but it is safe to say that no one such group, unless it has a very long history and an extraordinary repertoire, will find much of its library duplicated. The addition of the book would, moreover, probably raise the averages of value for most libraries, for few conductors know as do these editors the vast literature from which selections can be made.

October, Nineteen Thirty-two

By far the larger number of the pieces are for four parts, mixed voices, with only occasional divisions for harmonic richness, but two or three five-part numbers are included, and there is one song for double chorus.—WILL EARHART.

#### Again A Cappella

THE A CAPPELLA CHORUS. Griffith J. Jones and Max T. Krone [M. Witmark & Sons].

THE volumes issued under this general title constitute a work of major importance. The enterprise itself and the scrupulous care with which the compilers and editors have done their work are alike deserving of grateful recognition. No better sign of the notable growth in musical power and culture that has taken place with respect both to public school music teachers and their practices has yet been manifest.

Volume III of the series, the first to appear in print, was reviewed in these columns several months ago. Its contents were for three parts, and it was of *Medium to Difficult grade*. The three additional volumes now reviewed have since appeared, in quick succession.

Volume I, *Two-Part Choruses for Mixed Voices*. This is as captivating as it is timely and useful. Our *a cappella* singing in high schools began, with respect to repertory, well toward the top, and few have realized that *a cappella* music that was not highly intricate and difficult could be found. Of course, music of very easy grade is not extremely plentiful. Real music, of permanent worth, for beginners, whether for orchestra, small instrumental ensembles, piano, violin, or what not, has always been the painful quest of the pedagogue. Usually, too, as in this case of our *a cappella* choruses, it is the last to arrive. We begin aristocratically, but end democratically by providing for all and sundry that which first graced only the halls of the mighty.

While the music is for two vocal parts, the contents collectively call for sopranos, altos, tenors and basses. Nevertheless the vocal demands are slight, and a beginning group in *a cappella* singing, drawn, say, from ninth year students, should be able to master the songs without difficulty and with great pleasure. The first selection, for instance, is the opening chorus from Bach's *Peasant Cantata*. The higher part is assigned to sopranos and altos, the lower to tenors and basses. The lowest treble note, however, is *B*, and the highest bass-clef note is *D*, so a slight extension only of the normal treble and bass ranges found in high schools is represented. No. 2, which is the *Finale* from the same work, observes similarly small disparities in assignments to sopranos and altos.

Space does not permit separate mention of the nineteen pieces which comprise the volume, but the choice of material is delightful. *Christmas Day* (sopranos and altos, tenors and basses) by Orlando Gibbons, is a gem "of purest ray serene." *Lament*, a Russian folk song (tenor or soprano, bass or alto) is beautifully appealing. *Whither Runneth My Sweetheart*, by John Bartlet, is a charming example of the old English "ayre." Orlando di Lasso's motet, *Ipsa Te Coget Pietas*, and *When I Am Gone*, a Tuscan folk song first arranged by Carraciolo, also plead for mention. But, for that matter, so do a dozen others, for there is not one empty piece in the book, and only one, the Hofmann *Song of*

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*Praise*, lacks an extraordinary degree of novel interest.

*Volume IV* is marked *Easy Medium*. It is for four parts, mixed voices. As indicative of the contents, we may mention Gevaert's *The Sleep of the Infant Jesus*; *Since First I Saw Your Face*, by Thomas Ford; Beethoven's canon, *To Maelzel*; Pitoni's lovely *Adoramus Te*; a *Czecho-Slovakian Dance Song*, chiefly known heretofore through Smetana's use of it. A *Foreword* gives essential instructions for observing the textual rhythms that so often confuse singers accustomed to strict measure-rhythms, and a system of indicating these irregular metrical and accentual divisions is adopted in the printed notation. While not so extraordinary a contribution as *Volume I*, solely because four-part music is more plentiful, one can not but be grateful thus to have handed to him a rich selection of pieces that would have cost him many months of study to find, and which but few editors could equal.

*Volume V* is again for four parts, mixed voices, and is classified as *Medium to Moderately Difficult*. Naturally, the compositions are longer, but by judicious and clear printing, ten selections, five sacred and five secular, are still fitted into the slender volume. Byrd's heavenly *Ave Verum Corpus*, the familiar but unmatched *Hospodi Pomiliui* of Lvovsky, and *The King and the Star*, by Cornelius, are among the sacred numbers. The secular list includes *In the Merry Spring*, by Thomas Ravenscroft, and Macfarren's brilliant *Robin Goodfellow*, which has had far too little currency in this country.

Each selection in all volumes is introduced by an informative program note that adds much to the educational value the students will receive. The *Foreword* to each volume refers to an accompanying *Conductor's Manual* for each, but these as yet appear to be in the realm of hoped-for pleasures.—WILL EARHART.

#### Indian Love-Charm

Text by Sarah Grimes Clark; Music by Charles Wakefield Cadman [The Willis Music Co. \$1.00].

AN Amerindian Choral Work, as this is described in the subtitle, is one of the best and most engaging of the many works that this brilliant American composer has contributed to our school music repertory. In form it is a choral cycle or narrative cantata, but it may also be performed as a Pantomime Ballet, and full directions for such presentation are printed in the score. It would be a very beautiful school project so performed. It fits extremely well the vocal and artistic capabilities of the junior and senior high school students for whom it is designed, and the effective conception and writing that author and composer have put into the work have every chance of being conveyed without appreciable loss to an audience.

The music requires a chorus of mixed voices—high school voices—and solo soprano and baritone. There are, moreover, one or more numbers each for girls' chorus, boys' chorus, soprano and alto duet, and quartet of mixed voices. This pleasant variety is attained without exceeding quite modest vocal capabilities. The composer has made it his task to write effectively within close limitations, and has succeeded admirably.

The total absence of spoken lines has undoubtedly enabled the composer, and probably the author, also, to maintain an artistic standard that else might have

been overthrown. The Indian story is invested with Indian character by some of the most charming Indian music that Mr. Cadman has composed—and that is high praise. And being freed from all complications of plot and commonplace literalism, Mr. Cadman was not constrained, as all of our "operetta" composers often appear to be, to forsake his *locale* at about the tenth page and go Broadway musical extravaganza. So the music is not a potpourri of imitated styles, with only an honest opening number to justify its alleged character, but maintains its characteristic Indian character consistently throughout. Such unity is not unknown in cantatas, but in works that may be staged in high schools it is practically unknown. A specimen will therefore be highly refreshing.—WILL EARHART.

#### Other Publications Received

THE OXFORD SONG BOOK, MELODY EDITION, VOL. I. *Percy C. Buck* [Oxford University Press, Carl Fischer, Inc., Sole Agents in U. S. A. Price 50c].

CONTAINS texts and staff and tonic sol-fa notation of 128 songs, almost wholly folk songs and largely those of British peoples, but several Stephen Foster songs and *The Star Spangled Banner* are included. Vocal ranges prevailingly a little low for elementary schools, subjects of all kinds, many in dialect, but good as a generous compendium of folk songs at a low price.—WILL EARHART.

ANTHOLOGY OF CLASSICS. Compiled, edited and arranged by *William Stickles* [Chappell-Harms, Inc. \$1.00].

Fifteen pieces arranged for three parts, treble voices, with original foreign texts (Italian, French, or German) as well as English, in case of foreign compositions. Durante, Scarlatti, Pergolesi, Lully, Godard, Hahn, Dvorak, Brahms, Kjerulf, Mendelssohn, Grieg, Paradies represented. Well arranged material, largely familiar.

SIBELIUS. *Cecil Gray* [Oxford University Press, Carl Fischer, Inc., Sole Agents in U. S. A. Price \$2.50].

Delightful as literature, informative as to fact, dubious as criticism; this last because author's opinions are wholly derived from subjective feeling. Author may be right because no one knows enough of Sibelius' music to contradict him, but his method shatters confidence. A fascinating book, nevertheless. See A. Walter Kramer, *Musical America* for July, *An English Literary Music Critic Looks at Sibelius*.—WILL EARHART.

THE CONCERT-GOER'S LIBRARY, VOLUME IV. *Rosa Newmarch* [Oxford University Press, Carl Fischer, Inc., Sole Agents in U. S. A. Price \$1.50].

Bound volume of analytical program notes, written by a master hand. Earlier volumes have been reviewed in these columns. *Volume IV* analyzes fifteen symphonies, eighteen overtures, sixteen piano concertos, and fourteen concertos variously for violin, cello, or for several instruments. No better source (and possibly none so convenient) for finding admirable critical studies of a host of standard compositions.—WILL EARHART.

FRENCH PIANO MUSIC. *Alfred Cortot*. Translated by *Hilda Andrews* [Oxford University Press, Sole Agents in U. S. A. Carl Fischer, Inc. \$2.50].

An eminent pianist discusses piano music by his countrymen, especially Debussy.

Franck, Fauré, Chabrier, Dukas. The term *First Series* hints at succeeding volumes to come. Attractively printed and bound, 208 pp. Pianists who are students of piano literature will find it rich and indispensable.—WILL EARHART.

ANALYTIC SYMPHONY SERIES. *Percy Goetschius, Mus. D.* [Oliver Ditson Company, Inc., Boston, Mass. Each, \$1.00].

Standard symphonies arranged for piano, two hands: with biographical sketch, critical note, divisions of form indicated throughout the music, and running critical comment in frequent footnotes. Beautifully printed. Present issues, Beethoven No. 7, A Major, and Brahms No. 4, E Minor.—WILL EARHART.

Strauss's TONE-POEMS, *Thomas Armstrong*; ELGAR, INSTRUMENTAL WORKS, *F. H. Shera*; MENDELSSOHN'S ELIJAH, *Thomas Armstrong*; BRAHMS'S ORCHESTRAL WORKS, *E. Markham Lee*. [The Oxford University Press, Sole Agents in U. S. A., Carl Fischer, Inc. Each, 75c].

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orchestra. The usual pictures of instruments are here, a chapter on Conducting, one on the Creative Element and charts, seating plans and helps as to organization. To some of us such charts destroy the last frontier of informal school procedure while we also believe that the selection of instruments in creative scoring (without notation) can be developed as soon as the child has heard the tone of the instrument in connection with simple compositions. Compared with this procedure the making of a written score, while an interesting experiment in notation of rhythm, has little if any value as an aesthetic experience. With these exceptions, and you may agree with the authors and not with me, the series is a nice contribution to the subject.—SUSAN T. CANFIELD.

#### Piano

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#### Supplementary Piano Solo Numbers

IT is impossible to list each number from the piles sent in for review and therefore we list only a few from each lot which seem to us, for one reason or another, especially attractive. We intend to limit material mentioned to the school field almost entirely.

#### EASY

G. Schirmer Inc.: (1) *Three Pieces for the Piano* by *Marie Seul-Holst*: a. "Just Being Happy"—Simple broken chords over two staves; b. "Getting Drowsy"—Singing melody in spite of interference of after beat left hand eighths; c. "Playing the Drone Bass"—Especially attractive in musette style. (2) *Tally Ho!* by *Elizabeth Price*. A bit of canon and contrary hand work. (3) *The Rooster* by *Lydia Averet Simmons*. Nice motive study. (4) *At the End of the Rainbow* by *Lydia Averet Simmons*. Staccato study.

Carl Fischer, Inc.: (1) *The Alligator* by *Mildred Adair*. Phrasing study with three big slurs at the end; (2) *The Cuckoo Clock* by *Karl Menler*. Motive study; (3) *The Old Rocking Chair* by *Renée Miles*. A rocking figure with not too prominent thumb; (4) *Playing Indian* by *Beatrice W. Cook*. A study in accents, grace notes and strange fingering; (5) *Swinging Lanterns* by *Maxwell Eckstein*. A Chinese Dance; (6) *The Little Patriots* by *John Pepusch*—Arranged by *Arnold Haynes*. A song of Washington's day.

Oliver Ditson Company, Inc.: *Musical Jingles for the Very Young* by *Dorothy Bell Briggs*—Thirty-five very elementary tunes on two staves.

Oxford University Press: (1) *Notes Before Notation* by *Eva Pain*. With a foreword by *Tobias Matthay*. Six little pieces to be learned as one learns chopsticks; rote pieces making use of the reverse shape of the hands; (2) *A Child's Day* by *Dora Pierce* and *Lillian Leavey*. Fourteen Short Pianoforte Pieces for Beginners.

#### INTERMEDIATE

G. Schirmer Inc.: (1) *Midsummer Dusk* by *Charles Huert*. Syncopated left hand, chromatic chords against fairly steady melody in the right; (2)

*Cascade* by *Albert Von Doenhoft*. Legato right, staccato left as the point toward which descending triplets move; (3) *Intermezzo* by *Frances Terry*. Upward arpeggio against sustained tones culminating in short diatonic or chromatic runs.

New York Music Bureau: *Menuet* by *Paul Paniagua*. Attractive transcription of an old dance.

Oliver Ditson Company Inc.: *My Week in Camp* by *Bernard Wagness*. Ten numbers for second grade.

Theodore Presser Co.: (1) *Irish Sketches* by *John Prindle Scott*. No. 14271 nice, six eighth, staccato chords, octave work; (2) *En Passant* by *Ethelbert Nevin*. No. 4. Melody in bass, quite difficult in spots.—SUSAN T. CANFIELD.

## RECORD REVIEWS

BY PAUL J. WEAVER

#### Choral

JOHN ALDEN CARPENTER'S *Song of Faith* is released by the Victor Company, the performance given by the Chicago A Cappella Choir under Noble Cain with the composer reading the part of the narrator. This work should interest many schools, and the fine recording will be distinctly valuable (even if one does disagree with Mr. Cain in points of interpretation). [Numbers 1559-1560]

One of the most stupendous and fascinating releases in many a day is *Schönberg's Gurrelieder* (Victor set M-127). The performance is by Stokowski and uses, in addition to the Philadelphia Orchestra, the 8-part mixed chorus of the orchestra, the Princeton Glee Club, the Fortnightly Club and the Mendelssohn Club (three independent 4-part male choruses being required by the score) and a group of six soloists, among whom the principal roles go to Paul Althouse and Jeannette Vreeland. Possibly because the recording was made in an actual performance (which results in some very annoying breaks between records) the choral sections of the work do not come off as well as they should. But no serious musician can neglect the opportunity to study this fascinating work through the recordings, and the set should be in every good record library. Far from the least of the many interesting things in the work is the composer's treatment of two of the solo parts: The Narrator, who sings in a manner verging on speech, and the Speaker, who speaks in a manner verging on song.

Stravinsky's *Symphonie de Psaumes* is performed by the composer with the Orchestre des Concerts Straram and the Alexis Vlassoff Chorus (Columbia set 162). Joseph Cottler, writing in *Disques*, compares this work to Bach's choral work, saying that this composition "carries on the classic method to its most naked and exalted effect" (he is referring to the classic method of writing, characterized by clarity, logic and "an avoidance of the superfluous, no matter what the sensuous result may be").

Scriabin's *Prometheus, The Poem of Fire* (Op. 60) is performed by Stokowski and the Philadelphia Orchestra, with Sylvan Levin playing the solo piano part and with the chorus of the Curtis Institute of Music singing (Victor set M-

125). The music is interesting, imaginative, highly colorful in its impressionism. Performance and recording are superior. The set also contains the same composer's *Poem of Ecstasy* (Op. 54) for orchestra; the two works may well be called Scriabin's 5th and 4th symphonies.

Bach's *Cantata No. 4* (Christ lay in death's dark prison) and excerpts (verses 1, 2 and 4) from his *Cantata No. 140* (Sleepers, wake!) are performed by Lluís Millet conducting the Orfeó Català of Barcelona (Victor set M-120). The performance is not without flaws (some harshness, especially in the sopranos in loud passages; some lack of rhythmic agreement between chorus and orchestra; the omission of the brass in the 4th verse of No. 140). But even an imperfect recording of such great music is heartily welcomed; for if great choral music has ever been written it can surely be found in the Hallelujah passage of verse 1, in verse 2 and in verse 7 of No 4, and in the great extended chorale (verse 2) of No. 140.

Two shorter Bach choruses are given fine performance by Straube and the choir of the St. Thomas church on Brunswick No. 90209: The fugue, *Der aber die Herzen* (from the motet for two choirs "Der Geist hilft unsrer Schwachheit" and the final chorale *Du heilige Brust, süsser Trost* from the same work.

#### Songs

THESE ten great songs, all finely sung and recorded, should be in every good library of records: Brunswick No. 85008 contains Brahms' *Ständchen* and *Minnelied*; Brunswick No. 85010 contains Hugo Wolf's *Das doch gemalt all' deine Reize wären* and *An die Geliebte*; Brunswick No. 85012 contains Strauss' *Zueignung* and Wolf's *Er ist's*; Brunswick No. 85009 contains Schubert's *Am See* and *Der zurnende Barde*; these eight songs are all sung by Schlusnus, with Franz Rupp at the piano; Brunswick No. 90208 contains Strauss' *Cäcilie* and *Befreit*, sung by Rosette Anday with Rupp at the piano.

Several other song records deserve brief comment, one way or the other. Schumann's *Wanderlied* and Schubert's *Am Meer* are sung by Friedrich Schorr (Victor 7473). His voice is a superb one, but he is better in operatic work than in lieder. . . . John Ireland's

On Happiness Highway, come today  
Too whit, too whit, too whoo.  
Be happy and gay, at work or play.  
Too whit, too whit, too whoo.

We'll tell you now, this we avow,  
Too whit, too whit, too whoo.  
Just why we stay on this highway,  
Too whit, too whit, too whoo.

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To my surprise, if one were wise,  
Too whit, too whit, too whoo.  
They'd always stay on this highway,  
Too whit, too whit, too whoo.

We get things done and have great fun,  
Too whit, too whit, too whoo.  
Now come along, let's have a song,  
Too whit, too whit, too whoo.

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Bulbul .....	W. Rhys-Herbert	King Asteroid .....	A. J. Silver
The Bo'sn's Bride.....	W. Rhys-Herbert	The Drum Major .....	Edward F. Johnston

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*Sea Fever* and *Geoffrey O'Hara's De Captaine de Marguerite* (Victor 1583) are finely sung by Conrad Thibault, who has a fine voice and whose recorded diction is almost perfect. Gigli, accompanied poorly by an inadequate orchestra, sings *Rimsky-Korsakoff's Song of India* and a worthless song called *Marta by Simmons* (Victor 1570). . . . *Wolf's Anacreon's Grab* and *Dunn's The Bitterness of Love* appear on Victor 1568, performed by John McCormack; John really shouldn't attempt to sing German—his terribly distorted English is painful enough. . . . Galli-Curci does *Long, Long Ago* and *Old Folks at Home* on Victor 1566; Mr. Samuel plays her accompaniments very well indeed. . . . Chaliapin gives an enormously effective and dramatic singing of two Russian songs on Victor 1557; *Maschenka* is unaccompanied and particularly appealing; *Down the Petersky* is accompanied by a Balalaika orchestra. . . . Lowe's great song *Edward* and *Wolf's De Glory Road* are sung by Tibbett on Victor 7486; the first shows fine tone but over-dramatization in interpretation; the second is poor as music but interesting as a combination of recitation and singing.

#### Opera

THREE complete recordings of *Gilbert and Sullivan* have been received for review: (1) *H. M. S. Pinafore* (Victor set C-13), (2) *The Gondoliers* (Victor set C-16) and (3) *Yeoman of the Guard* (Victor set C-17). The performances are by the D'Oyly Carte Opera Company, and maintain the very high standards which have been commented upon before in these columns. Better recordings of these immortal works could not be hoped for. Schools performing Gilbert and Sullivan (they are legion, and should be) owe the Victor Company much for these great teaching aids.

Several operatic excerpts have been received for review. Ezio Pinza gives a fine performance on Victor 7552; singing two numbers: *Infelice e tu credevi*, from *Verdi's Ernani* (typical early Verdi, which means that it might have been written by any one of a dozen Italians of that school) and *Splendor più belle* from *Donizetti's La Favorita*, in which the Metropolitan Chorus also appears. . . . A perfectly splendid Wagner record (Victor 7523) is sung by Frida Leider, whose rich, colorful voice and fine style are admirable from every standpoint; the songs are *Ich sah' ein Kind*, from *Parsifal*, and *Isolde's Liebestod*, from *Tristan und Isolde*. . . . Elizabeth Rethberg, whose fine voice and great taste are well known to American audiences, sings two fine Mozart numbers (Victor 7472): *Batti, batti o bel Masetto* from *Don Giovanni* and *L'amero saio costante* from *Il Rè Pastore*. . . . An unusually interesting and really very fine record (Brunswick 90213) is taken from *Weinberger's* new opera *Schwanda, der Dudelsackfeifer*; the singing is by Theodor Scheidl, who has a fine voice and who knows how to sing; the songs are *Ich bin der Schwanda* and *Wie kann ich den vergessen*. . . . Alfred Piccaver, leading tenor of the Vienna State Opera, sings two excerpts from *Wagner's Die Meistersinger* on Brunswick 90171: *Preislied* and *Am stillen Herd*. The record is fine except for a strained climax in the Prize Song. . . . The two songs which constitute the finale of

*Strauss' Salome* are sung by Gota Ljungberg on Victor 9786. As is to be expected, the vocal part is an intense dramatic recitative fitted into a complex orchestral background; it is a fine interpretation and recording of the work.

Gigli gives a superb performance of the *Drinking Song* from *Cavalleria Rusticana* (Mascagni) on Victor 8222; the other side of the record contains *Occhi Turchini* from *Denza's Pagliara*, which will be eagerly lapped up by lovers of Gigli's moments of shouts and sobs.

#### Orchestra

THE two important American works recently released are *John Alden Carpenter's Skyscrapers* (Victor set M-130) and *Ferdie Grofé's Grand Canyon Suite* (Victor set C-18). Both works are in the free modern idiom; both are, of course, programmatic. Carpenter is well known to all serious musicians; Grofé, who has done much arranging for Paul Whiteman, is an important figure from the standpoint of innovations in orchestral coloring. *Skyscrapers* is a tremendously virile work, and the recording makes one want to see the ballet itself with Carpenter's mise-en-scene. The *Grand Canyon* is somewhat less rugged than one might have expected; it contains fascinating spots, especially in the movement called "On the trail." In comparing the two works one feels that Grofé's is interesting largely from the standpoint of its orchestration, and that Carpenter's rises decidedly above any stunting level to a plane full of interest for the mind as well as for the ear.

*Kurt Atterburg's Sixth Symphony, C major*, is issued by the Columbia Company as No. 2 of the Modern Music Series. It carries the sub-title "Hommage à Schubert", having been selected for the grand prize in the Columbia Schubert Centennial Contest. The jury praised it for its "melodic lines, healthy themes and sound construction." Sir Thomas Beecham and the Royal Philharmonic Orchestra give a powerful reading of the score, and the recording is splendid.

*Bach's Suite No. 2, B minor, for flutes and strings*, is played by Mengelberg and the Concertgebouw Orchestra for Columbia (set 168). The interpretation is interesting and the recording fine, but on the whole the set does not quite equal Stock's performance for Victor.

The Brunswick Company (set 34) issues the best available recording of *Beethoven's First Symphony, C major*; the performance by Pfitzner and the Berlin Philharmonic is characterized by great delicacy and restraint and by infinite care in interpretation.

The old Coates recording of the *Beethoven Third Symphony, Eroica*, is replaced by the Victor Company in set M-115, performed by Mengelberg conducting the New York Philharmonic Symphony Orchestra. The improvement in the recording itself is striking, and one feels that Mengelberg gives a much deeper interpretation than Coates did, an interpretation filled with a fine insight into the poetic and dramatic values of the music.

Three *Beethoven Overtures* are performed for Columbia by Mengelberg and the Concertgebouw Orchestra: (1)

*Coriolan* (68049), which is a good but not superior recording; (2) *Leonore* No. 1 (68055), which is really superior both in interpretation and recording; and (3) *Egmont* (68058), which is not quite so good as Prüwer's recording for Brunswick.

A new recording of *Brahms' Second Symphony, D major*, is issued by Brunswick as set 35; it is played by Max Fielder and the Berlin Philharmonic Orchestra. In all four movements it is distinctly inferior to the performance by Stokowski recorded by Victor.

*Debussy's Three Nocturnes (Nuages, Fêtes, Sirènes)* are issued by Columbia as set 169; the performance is by Pierne and Colonne Orchestra, with the Amicitia Choral Society assisting in Sirènes. The set is worth buying for the third number alone, which has been available in only one poor recording and which is particularly interesting to the student because of the instrumental treatment of voice parts.

Stokowski plays three *Debussy* numbers for Victor in set M-116. *Nuages* is here given the most imaginative treatment of any of the recorded versions. Next follow the *Danses Sacré et Profane*, which are delightfully done and in which Edna Phillips' harp is particularly effective. *La Cathédrale Engloutie* is orchestrated by Stokowski and is a favorite of Philadelphia audiences; but to us this highly pianistic music seems to lose much in the orchestral version. Why the set should contain *Thomas' Mignon Gavotte* is a mystery!

*DeFalla's El Amor Brujo* was issued by Columbia some time ago as set 108; their new issue (17020-17023D) is a decidedly more interesting one, for here the work is done in its original form, by chamber orchestra and voice, instead of in the cut and altered version for large orchestra. The performance is by Ernesto Halffter and the Orquesta Betica de Camara of Seville, with the vocal parts by Conchita Velazquez.

*Elgar* has been decidedly neglected by American recording companies, only two samples of his really good music having been issued here (the two *Wand of Youth* suites). Columbia (set 165) now gives us an excellent recording of the *Enigma Variations*, which show Elgar at his best or near-best; the performance is by Sir Hamilton Harty and the Hallé orchestra. When will we have a chance to hear the two symphonies?

*Honegger* conducts an unnamed orchestra in two of his much discussed compositions, *Pacific 231* and *Rugby* (Columbia G-67998D and G-68018D respectively). Whether or not you like them is not nearly so important as whether or not you are interested in them and in what the composer is doing. The performances are enthusiastic, almost violent at times. *Pacific 231* is labeled "in two parts", and the hearer is apparently left to decide which part should be played first; that doesn't matter to our eight-year-old, who got it at once. Possibly older people would get more of this music if they could sluff their inhibitions.

*Ibert's* orchestral suite *Escales* (Ports of Call) is played for Columbia by Straram and his orchestra (68050-68051). The three movements are Rome-Palermo, Tunis-Nefta and Valencia, each of the



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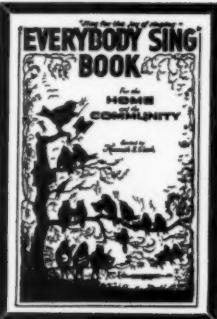
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three being a pleasant and rather interesting tone picture of the three types of Mediterranean civilizations.

So far as we know, the best available Mendelssohn recording is Harty's interpretation of the *Italian Symphony* issued by Columbia as set 167. The music is graceful, dainty, melodious and at times strikingly forceful; the interpretation is a fine one and the recording is superior.

A welcome addition to the Strauss recordings is *Don Quixote* (Fantastic Variations on a Theme of Knightly Character), played by Sir Thomas Beecham and the New York Philharmonic-Symphony and issued by Victor as set M-144. Strauss has caught both the humor and the pathos of Cervantes' great tale; the interpretation and recording are fine.

Beethoven's *Lenore Overture No. 3* is finely played and recorded for Columbia (67987 and 67988-D); the artists are Mengelberg and the Concertgebouw Orchestra. To fill out the second record, Mengelberg plays the *Beethoven Turkish March* from "The Ruins of Athens", giving it a crisp, clean, straightforward interpretation.

Two short Bach numbers, arranged for orchestra by Dr. Stokowski, are published by Victor (7437): a fine arrangement of the *G minor Fugue* ("Little"), in which the contrasting voices are especially skilfully handled; and an interesting but not so well recorded version of the choral prelude "*Christ lag in Todesbanded*".

Three parts of Berlioz' *Damnation of Faust* are played for Brunswick by Wolff and the Lamoureux Orchestra of

Paris. Record 90156 contains the *Rakoczy March*, which is given a straightforward reading. Record 90157 has two contrasted numbers: "*The Minuet of the Will-o-the-Wisp*", which is fitful and full of dynamic changes, and "*The Dance of the Sylphes*", which is a graceful, gentle waltz. Both are good records, although the tone is almost too big at times.

Borodin's *Symphony No. 2, in B minor*, which one can seldom hear "in the flesh", should be heartily welcomed in its recorded version (Victor set M-113.) Albert Coates and the London Symphony play it with great fire and effectiveness; and the music itself is fascinating: the bold first theme contrasted with the suave and colorful second in the first movement, the exciting scherzo, the andante with its restless melodies, the ferocious dance of the final movement.

Prüwer, conducting the Berlin Philharmonic, plays the *Brahms Academic Festival Overture* for Brunswick (90155 and 90156). Both this and the Mengelberg version for Columbia are fine; as between the two, it is a toss-up.

An energetic and vigorous recording of the *Dvorak Symphony No. 5* ("From the New World") is made by Erich Kleiber and the Berlin State Opera Orchestra for Brunswick (set 30.) This is an admirable set from all standpoints.

Three works by César Franck have recently been released. The most important is the *D minor Symphony*, played by Wolff and the Lamoureux Orchestra (Brunswick set 33). This is recorded better than the older Stokowski

*Farley—The Night Wind* (Alto Solo—Marjorie Blundell) [G. Schirmer]  
*Cyril Jenkins—The Butterfly* (Women's Voices) [J. Curwen & Sons]  
*Healey Willan—A Clear Midnight* (Written for and dedicated to Westminster Choir) [Oxford University Press]  
*Three Blind Mice*—(A Round) [Birchard]  
*Daniel Protheroe—Shadow March* (Men's Choir) [G. Schirmer]  
*Negro Spiritual—Steal Away*, Arr. Frederick Hall [Rodeaver]  
*Russian Craftsmen's Chantey—The Song of the Cudgel*, Arr. Kurt Schindler [Ditson]

#### NOVEMBER 9

*Giovanni Pierluigi da Palestrina—Exaltabo Te Domine* [G. Schirmer]  
*Robert Schumann—The Dreaming Lake* (Men's Choir) [G. Schirmer]  
*Sourwood Mountain—(Lonesome Tunes—From Harlan County, Kentucky)* Arr. Howard Brockway [H. W. Gray]  
*Swabian Dance Song—Transcribed by Max Reger* [H. W. Gray]  
*Camille Saint-Saëns—The Swan* (Duet—Soprano and Alto) Arr. Samuel Richard Gaines [Ditson]  
*Franz Joseph Schuetky—Send Forth Thy Spirit* [Birchard]  
*Swedish Folk Song—When I Was Seventeen* (Soprano Solo—LoRean Hodapp) [Ditson]  
*Are You Sleeping, Brother John* (A Round) [Birchard]  
*Johannes Brahms—The Death of Trenar* (Women's Choir [Novello])  
*Scottish Folk Song—Scots Wha Hae*, Arr. C. E. Allum [Oxford University Press]

#### NOVEMBER 16

*Tomas Luis da Vittori—Ave Maria* [J. Fischer]  
*Bohemian Folk Song—Elfin Bells* (Duet—Soprano and Alto) Arr. Bryceson Trebarne [Boston Music]  
*W. G. Whittaker—Northumbrian Bagpipes* (English Folk Song) [Bayky and Ferguson]  
*Felix Mendelssohn—O Rest in the Lord* (Elijah—Alto Solo—Marjorie Blundell) [Ditson]  
*A. Emmet Adams—The Bells of St. Mary's*, Arr. Clarence Lucas [Chappell-Harms]  
*Orlando di Lasso—Echo Song* [Boston Music]  
*German Folk Song—Spinning Song* (Women's Voices) Arr. Mary Helen Brown [Huntzinger]  
*Three Blind Mice; Are You Sleeping, Brother John*—(Double Round) [Birchard]  
*Thomas Moore—Oft in the Stilly Night* (Men's Voices) [G. Schirmer]  
*John B. Lambert—The Three Dummers* (Catalan Folk Song) [Ditson]

#### NOVEMBER 23

*Michael Praetorius—Now Sing We All With One Accord* [G. Schirmer]  
*Oh Where, Tell Me Where*—(The Blue Bells of Scotland—Women's Voices) Arr. Hugh S. Robertson [J. Curwen & Sons]  
*Sumer Is Icumen In—Old English* (A Round) [Oxford University Press]  
*Thanks Be to God*—(Baritone Solo—John Gaius Baumgartner) [Boosey & Co.]  
*Thomas Morley—Sing We and Chant It* (Ballet) [Birchard]  
*Johannes Brahms—Grant Unto Me the Joy of Thy Salvation* [G. Schirmer]  
*George Frederick Handel—O Lovely Peace* (From *Judas Maccabeus*—Duet—Soprano and Alto) [Pattersons Publications]  
*Oh Suzanna*—(Old Tune) Arr. Joseph W. Clokey [J. Fischer]  
*T. Richardson—Mary* (Men's Choir) [Pattersons Publications]  
*Anton Nikolsky—O Praise Ye the Name* [Boston Music]

#### NOVEMBER 30

*Thomas Weelkes—Hosanna to the Son of David* [Oxford University Press]  
*Martin Peerson—Cuckoo* (Duet—Two Sopranos) [Oxford University Press]  
*The Silversmith*—(Folk Dance of Murcia and Andalusia) Arr. Kurt Schindler [Oliver Ditson]  
*Franz Schubert—Night and Dreams* (Tenor Solo—Norman James) [C. Fischer]  
*George Oldroyd—Sister, Awake* (Women's Voices) [J. Curwen & Sons]  
*Antoni Nicola—At Montserrat* [G. Schirmer]  
*Finnish Folk Song—The Scissors Grinder* (Men's Choir) [G. Schirmer]  
*J. M. Joseph—There Was an Old Man* (A Round) [Birchard]  
*Stephen C. Foster—Old Folks at Home* [Birchard]  
*W. Zolotareff—The Gypsy* (Russian Dance Song) [Ditson]

NOTE: The Westminster Choir Hour is broadcast from stations: WEAF, WTAG, WJAR, WRC, WFBR, WLIT, WGY, WTAM, WCAE, KGW, WFCF, WRVA, WTTE, WNC, WIS, WIOD, WIBA, WSTP, WDAY, WSM, WJDX, WSMB, WKY, WPRC, WTBS, KOA, KGO, KFST. (TIME: 2:30 E.S.T. 1:30 C.T. 12:30 M.T. 11:30 P.T.)

## WESTMINSTER CHOIR HOUR

A BROADCAST schedule of special interest to JOURNAL readers is the Westminster Choir Hour, a new NBC offering. Under the direction of John Finley Williamson, the Westminster Choir is presenting a concert each Wednesday afternoon at 2:15 P. M., E. S. T. Concerts began on October 5 and will continue until April 28. Following are the programs for the current eight-week period, as announced by Mr. Williamson.

### OCTOBER 12

William Byrd—*Ave Verum Corpus* [Oxford]  
English Folk Song—*Country Gardens* (Morris Dance) Arr. Bryceson Trebarne [Boston Music]  
Franz Mair—*Suomi's Song* (From the Swedish Men's Choir) [G. Schirmer]  
Ludwig Van Beethoven—*To Malzel* (A Round) [Birchard]  
Joseph W. Clokey—*Flower of Dreams* (Women's Choir) [Birchard]  
Johann Sebastian Bach—*All Breathing Life* (From *Sing and Praise Ye the Lord*) [G. Schirmer]  
Veracini—*Pastorale* (Soprano Solo—LoRean Hodapp) [Boosey & Co.]  
Geo. W. Chadwick—*Mexican Serenade* [Silver Burdett]  
Alice Hawthorne—*Listen to the Mocking Bird*, Arr. Joseph W. Clokey [J. Fischer]  
Gustav T. Holst—*The Song of the Blacksmith* (Hampshire Folk Song) [J. Curwen & Sons]

### OCTOBER 19

Antonio Lotti—*Crucifixus* [G. Schirmer]  
R. Vaughan Williams—*The Turtle Dove* (English Folk Song—Men's Choir) [J. Curwen & Sons]  
Samuel Arnold—*Haste Thee Nymph* (A Round) [Birchard]  
Edward MacDowell—*The Brook* [A. P. Schmidt]

### OCTOBER 26

Giovanni Pierluigi da Palestrina—*Exultate Deo*, [G. Schirmer]  
Hallett Gilberte—*Two Roses* (Tenor Solo—Norman James) [J. Fischer]  
Old Tune—*Charming Bells*, Arr. Joseph W. Clokey [J. Fischer]  
Percy E. Fletcher—*Lorraine Lorraine Loree* (Ballad for Men's Choir) [J. Curwen & Sons]  
John Bartlet—*Whither Runneth My Sweetheart* (Old English Duet) [Oxford University Press]  
From Songs of the Hebrides—*An Eriskay Love Lilt*, Arr. Hugh S. Robertson [J. Curwen & Sons]  
G. Martini—*The Echo* (A Round) [J. Fischer]  
Peter Cornelius—*Song of the Dance* [Briekopf-Hartel]  
Edward Elgar—*The Snow* (Women's Voices) [Novello]  
H. K. Andrews—*Hallowed Be Thy Name! Hallelujah!* [Oxford University Press]

### NOVEMBER 2

Franz Liszt—*Benedictus qui Venit* (From *Missa Choralis*) [Boston Music]  
Chilean Folk Song—*River, River* (Duet—Soprano and Alto) Harmonized by N. Clifford Page [J. Fischer]  
Cuban Tune—*Under the Silver Star* (Habenera), Arr. Harvey Worthington Loomis [Birchard]

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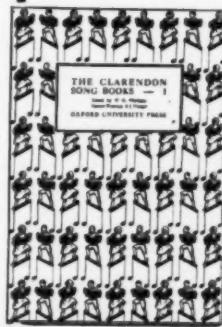
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## ARMCHAIR GOSSIP

By E. S. B.

**S**UMMER holidays, as the English have it, being over, we have turned anew to the sterner business of living. A fresh musical season is opening; what will it bring us? With opera hanging on by its teeth, and symphony orchestras—some of them—listening for curfew to ring, none can tell what is in store. The old-and-accepted is slipping inevitably into the new, sloughing off perforce much that is no longer in tune with a swiftly changing world.

True, we hear considerable grinding of gears as the shift is made. Sheer tragedy greets many who find themselves helplessly enmeshed. But can we not summon our courage, and even our enthusiasm, to meet the new day? Great things are in the air. Forces are astir, leading no man knows where. Why must we cling so painfully—and futilely—to the accustomed and familiar, when history teaches nothing more forcefully than that *Life IS Change?*

Let us banish fear. It is good to be living now!

While music, particularly from the professional angle, is undoubtedly finding heavy going, there are possible compensations. Perhaps a paucity of concerts—to consider one feature only—is not an unmitigated evil. Having been for a fair-sized lifetime a co-perpetrator of recitals and the like, one may speak both as sinner and sinned-against. There may be numbers of people who enjoy lengthy solo recitals. (We haven't met any lately.) But it seems likely that a happier form of musical pabulum will be evolved ere long for consumption by the vast music-loving public. Except for super artists, the solo concert seems headed toward oblivion.

At least there has been a fair amount of work for the composers, pressmen and bookbinders during the past season, if one is to judge by the stack of volumes found on the Gossiper's doorstep upon return from a rather prolonged vacation. One anticipates with more than keen interest the comments of Review Editor Earhart and his staff on several of these new publications. In fact, only strong will, prodded by previous reminders from the Editors to the effect that this is not a review page, restrains the Gossiper from extended comments regarding some of the books thus far read.

A. Walter Kramer, editor of *Musical America*, bestows high praise upon Will Earhart's book, "Music to the Listening Ear," [M. Witmark & Sons, New York] in a late review. He says, in part: "Dr. Earhart is above everything a musician. He has no time for the petty little things of music craft. Thus he desires that this book will make the reader *feel* rather than *know*. He is a musical aesthetician, and as such he has provided us with a book which takes a place of high rank in that small library of music books which speak of music with human sympathy rather than with apostolic authority."

Education progresses! We have it on no less authority than a tooth paste ad in a current educational magazine that "every well planned curriculum includes a daily classroom drill in gum massage." The ad quotes an Ohio teacher as saying, "Through our daily exercise in gum massage children are learning about healthy gums and sound teeth." (Perhaps this form of self-expression may interest the exponents of Dalcroze eurythmics?) Further progress may bring us other extensions of the morning exercise program, such as class drills in nail filing, eyebrow plucking ensembles and ear-washing contests.

Frederick G. Nichols, Associate Professor of Education, Graduate School of Education at Harvard University, says, regarding *Teaching, A Fine Art* (in *Education* for September): "The real teacher does not copy; he creates anew. . . . He sees more in his students than do others. . . . He sees and magnifies their virtues while working to blot out their weaknesses. . . . It is only as a teacher can visualize the ideal boy or girl that he can hope to play an important part in developing boys and girls to a point where they at least approximate the ideal. . . . The teacher-artist who idealizes his pupils because he is an *artist*, and who takes full account of their shortcomings because he is professionally trained, may be relied upon to produce educational results that will go far toward the achievement of that social betterment at which all public education is aimed."

Who will crusade a bit in behalf of the oftentimes neglected and underrated writer of texts for musical works? He (or she) seems to need a friend. Too frequently we observe mention made of the composer of the music, with no recognition accorded to one who may, in some instances, have been the inspiration of the whole. Surely a beautiful poem deserves its meed of credit none the less when wedded to expressive music.

Speaking of authors, the latest edition from the house of Heifetz is entitled Robert Joseph.

With genuine pleasure we comment upon a volume freshly scanned, "Minute Sketches of Great Composers," compiled by Eva vB. Hansl and Helen L. Kaufmann, and published by Grosset and Dunlap of New York. The whole is a delightful addition to any library; it is written with real charm, and strikingly illustrated by the artist, Samuel Nisenson, in a series of seventy-four full-page portraits. In Mrs. Hansl's own words: "It makes no attempt at profundity but aims merely at making human beings out of the names which the radio is making familiar to the public today."

One reason why romance lasted longer in the old days was because a bride looked much the same after washing her face.—*Portland Evening Express*.

"In view of the present musical developments the question naturally arises: what will the fate of the opera be in twenty or thirty years? We should not be at all surprised if it survived only as a relic of the past, because of its historic interest. Already the young composers turn their backs on the musical drama, and the music of the past twenty-five years has developed outside of it. . . . All arts have found or are striving to find new forms, and music, whose development has been truly magnificent, cannot remain outside of this evolution. . . . In one way or the other a radical transformation of the lyric drama will take place in the near future. All the latest attempts of modern composers, who tried to write operas in the old style, have proved failures. They were not even glamorous failures. This fact should serve as a warning and a lesson to future opera composers." From "The Downfall of the Opera," by Bernard Champigneulle, in *Mercure de France* (Paris).

Critical reflections from the radio page of one of the nation's leading dailies (signed by its radio editor):

*"What Are Radio Set Knobs For? If Program Doesn't Please You Use Your Knob."*

Below that ingratiating caption one reads further: "Every so often someone crabs to us about the junk on the radio. . . . Those advertising blurbs that waste time, those rotten announcers who break into good musical programs. . . . Our first answer always is: 'There's a little knob on your set which says *on* and *off*. You might try turning it'. . . . Isn't it silly to crab at radio."

All of which does much to convince us that radio production will be even longer in evolution than we had feared.

With whole-hearted regard for the opinions of the brilliant editor of *Musical America*, who justly wields wide influence in the musical life of our day—perhaps because of this very regard—one is troubled to learn that he considers Dr. Kwalwasser's new book *Problems in Public School Music* a "voice crying in the wilderness." True, Dr. Kwalwasser merits high esteem by reason of his important contributions in the teaching field. By nature, too, the Gossiper admits strong sympathy toward one who stands, as does Dr. Kwalwasser, for music as music—an art, not a science. It is not too much to confess to feeling passionately upon that subject.

However, it is difficult for even the casual observer to give full support to an endorsement of *Problems in Public School Music* on the basis that the "problems" are as far from solution as is inferred; that all is wrong with music education; that all music educators have been on the wrong track these many years; that students have been and are being taught only the mechanics, the cold symbols, without realizing music as a thing touching an inner life, to be enjoyed and loved—in short, that school music is a failure.

There has been, undoubtedly, too much emphasis on the technical side, by many

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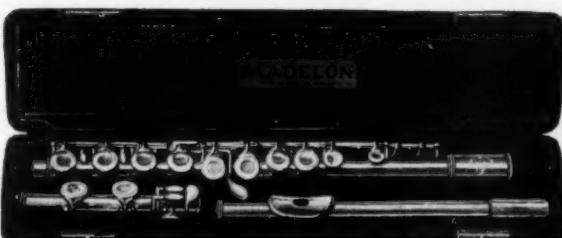
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earnest but mistaken teachers. Perusal of Conference Yearbooks over a period of years is enough to establish the fact that this weakness, and others stressed by Dr. Kwalwasser as hopelessly predominant in public school music, have not gone unchallenged; that in reality Dr. Kwalwasser discusses, in his own pungent fashion "problems" which have long been recognized and discussed—and in some measure, at least, solved. Perhaps it is unnecessary to call attention in this connection to the resolutions adopted at the Cleveland Conference and printed in the May JOURNAL.

No one who has mingled with our young people can doubt that something

of the spirit, as well as the letter, has gone into the tremendous achievements in the school music field during the past quarter century. Yet there is no occasion for smug satisfaction, which, in itself, is much more pernicious than the most virulent iconoclasm.



The September *American Mercury* offers two interesting contributions on unusual subjects, quite unrelated. One, "The Rise and Fall of the Phonograph," by Dave Yorke, reads like a fairy tale. The other, written for "The Music Room" by Ernest Newman, English critic, bares the truth (as the tabloids

have it) in an illustrated article, "On the Alleged Stealings of Great Composers."

In a late issue of *The School Musician*, Lloyd Loar presents, in persuasive manner, the case of the mandolin family as preparatory instruments for the study of the bowed instrument family. Mr. Loar's personal experience fits him to speak intelligently upon the subject, though there is unquestionably great diversity of opinion thereupon.



The summer's accumulation of mail includes a lavishly illustrated bulletin giving full details of the Detroit plan for National Civic Opera, and showing how it can lead to annual opera festivals in every large city in America. The new organization with headquarters in Detroit, called the National Civic Opera Alliance, proposes to collaborate with local groups in the presentation of masterpieces of the operatic art.

And an announcement to the effect that Nikolai Sokoloff will not, after the present season, continue to conduct The Cleveland Symphony Orchestra. In recollection of Mr. Sokoloff's felicitous response to the demands of the Conference in his home city last spring, we wish him well in whatever new endeavor he may become engaged.



Another American institution passes in the death of Florenz Ziegfeld in California recently. Having elevated (?) the American maiden from girl to goddess, it seems peculiarly fitting that he should have breathed his last amid the feminine glories of Hollywood. What need of Valhalla!

For the first time in their careers as luminaries of the American Theater, we are to see the three Barrymores together in a talking picture depicting the life of the Russian monk, Rasputin.

Marion Talley, who came comet-like out of the West and retired as quickly, has become the wife of a German pianist, Michael Rauchisen. Have we heard the last of the Talley career? We wonder.

We learn that the English Singers, known and loved in this country, have been replaced by the New English Singers to be heard for the first time at Queen's Hall, London, in October. As yet there is no definite promise of an American tour.



Clipped from the *Country Teacher*: "Train up a child in the way he should go—and go that way yourself."

E. S. B.

## RECORD REVIEWS

(Continued from page 68)

version for Victor, in spite of some blasting in the pizzicato of the second movement and some over-doing of the harps in the third. One feels that Stokowski gets into the music more than Wolff does, and gets more out of it. Next comes "Psyche", a symphonic suite in four movements, one of which is unaccountably omitted in the recording

Music Supervisors Journal

(Columbia set 164); this is mystic music, rather than "spiritual"; it is excellently done by Pierné and the Colonne Orchestra; the set is filled out with an arrangement by Pierné of the *Chorale* from the "Prelude, Chorale and Fugue". The third item is "Le Chasseur Maudit" ("The Wild Hunter"), a piece of rather interesting programmatic music, played by Wolff and the Lamoureux Orchestra and finely recorded by Brunswick (90167 and 90168).

A very good recording of the *Overture to Hansel and Gretel* (Humperdinck) is made by Mengelberg and the Philadelphia Symphony for Victor (7436).

Anyone interested in modern music should get the new Columbia set (157), containing Florent Schmitt's "La Tragédie de Salomé," which is played by l'Orchestre des Concerts Straram with the composer conducting. This is one of the greatest of modern French ballets, and is considered by many as Schmitt's masterpiece; the music is impetuous and filled with dramatic fire.

## RECESS MARK TIME

### Essay on Music

By Bill (William) Jones, Jr.

MUSIC is a very interesting and useful thing and everybody should be encouraged to study it if they want to be a social success. You can whistle or sing without it but if you want to play in the band you have to have a book and read the notes. Music is also found in church song books but most people just sing the words.

Music consists of notes, measures, sharps, flats, accidents and retards. If it sounds queer it is minor but if it sounds terrible you forgot the f sharp or else need to tune up.

Expression is when you play louder or softer according to which way the jiggers point. Some music has the expression left out and you have to make it up yourself. This is called self-expression which is the birth right of every child.

Persons who write music are called composers and are in 2 classes the living and the dead ones. The best music is written by the dead ones. You can't tell which is best by the way it sounds at least I can't.

### Cultural Note

I CANNOT help cautioning you against giving in to those (I will call them illiberal) pleasures (though music is commonly reckoned one of the liberal arts) to the degree that most of your countrymen do, when they travel in Italy. If you love music, hear it; go to operas, concerts, and pay fiddlers to play to you; but I insist upon your neither piping nor fiddling yourself. It puts a gentleman in a very frivolous, contemptible light; brings him into a great deal of bad company; and takes up a great deal of time, which might be much better employed. Few things would mortify me more, than to see you bearing a part in a concert, with a fiddle under your chin or a pipe in your mouth.

—Lord Chesterfield, April 19, 1749.

October, Nineteen Thirty-two

Two *D'Indy* pieces are issued by Brunswick, suitably at this time. Record 90168 contains the *Introduction to Act I, Fervaal*, played by Wolff and the Lamoureux Orchestra; it is pleasant, tuneful music, played with delicacy and grace. Record 90176 contains the *Finale* from the *Symphony for Orchestra and Piano on a French Mountain Air* (G major, opus 25); it, too, is played by Wolff, the piano part being taken by Jeanne-Marie Darré; this is rather boisterous music in which the piano is treated more as an integral orchestra than as a solo instrument.

Two of the three Debussy *Nocturnes* ("Nuages" and "Fêtes") are recorded by Wolff and the Lamoureux Orchestra for Brunswick, records 90158 and 90159. "Fêtes" is fine; and this is the best available recording of "Nuages", which is a very difficult sort of thing to record at all.

Schubert's *Rosamunde Entr'acte No. 2* is delicately played by Furtwängler and the Berlin Philharmonic and finely recorded by Brunswick on number 90162.

### Transcription of a Stravinsky Tone Poem

IT WAS night—dark and mysterious. From the hueless shadows crept dank, perfumed breezes and unheard sounds. The temperature dropped, perceptibly, and a frightened angleworm bumped his head against a stooping blade of grass. . . . A leaf rustled. No one stopped it, so it rustled again. . . . In the distance a burly policeman with his night club struck an attitude under an arc light, and coughed sternly. . . . I heard a clock tick . . . or was it a wood tick clomping up the wall? Never mind, I didn't hear it. . . . I dozed again . . . and the moon, after some hesitation, rose. Higher and higher. Everything seems to be getting higher. . . .

Cautiously I peered over the porch rail . . . and there in the naked moonlight I saw the sidewalks, strewn about the streets, just as I left them before supper.

—Z. Porter Wright

"A rest," recited Johnnie, "is a gap in the music."

Which reminds us of the two schoolboy definitions reported by Francis Bacon in his address at the Silver Anniversary Conference:

"Syncopation is putting the accent on a note that isn't there."

"An interval is the distance between two pianos."

Pathetic note from mother of a violin pupil (clipped from *Jacobs' Orchestra Monthly*):

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## 1933 PROGRAMS

(Received just before going to press)

### NORTH CENTRAL CONFERENCE

The Committee announces the following tentative programs, subject to confirmation in the next JOURNAL. Program for the North Central High School Chorus to be announced in the next JOURNAL.

### NORTH CENTRAL HIGH SCHOOL ORCHESTRA

Glinka, *A Life for the Czar Overture* [H. T. FitzSimons]  
Tschaikowsky, *Pathetique Symphony* (3d movement) [C. Fischer]  
Wagner, *Prelude to Act III, Lohengrin* [C. Fischer]  
Bizet, *Carmen Suite No. 2* [Birchard]

For Clinic Only:  
Beethoven, *Seventh Symphony* (2nd movement) [C. Fischer]

NORTH CENTRAL HIGH SCHOOL BAND  
Wagner, *Rienzi Overture* [Publisher to be announced]  
Luigini, *Ballet Russe* (Nos. 1, 2, 3 and 5) [Fischer or Hawkes]  
Goldman, *University Grand March* [C. Fischer]  
Ravel, *Bolero* [Elkan-Vogel]

For Clinic Only:  
Weber, *Peter Schmoll Overture* [Ditson]  
Hadley, *Alma Mater Overture* [Birchard]  
Hildreth, *One Beautiful Day* [Fillmore]

SOUTHERN CONFERENCE ORCHESTRA  
Hadley—*Alma Mater Overture* [Birchard]  
Dvorak—*New World Symphony* (Largo and Finale) [C. Fischer]  
Foster—*Old Folks at Home*, arr. by Busch (Strings) [Breitkopf and Hartel]  
Bizet—*Carmen Suite No. 2* [Birchard]  
Grieg—*Landsighting* [FitzSimons]

### NOTES AND COMMENTS

Announcement received just as the JOURNAL goes to press states that *Music in the Air*, the national broadcast of piano instruction for beginners by Osbourne McConathy, is to be resumed. Last year's registration of over 300,000 included many schools as well as individual adults and children. A new chart and special provision for school pupils are mentioned in the announcement. For information write direct to Osbourne McConathy, care of NBC, 711 Fifth Avenue, New York, N. Y.

The In and About Detroit Music Supervisors Club elected officers at their final meeting last spring for the coming school year as follows: President, Arthur H. Searle; Vice-President, Mrs. Lois Rogers; Treasurer, Glenn Kleppinger; Recording Secretary, Grace Jones; Corresponding Secretary, Leslie Brown. Meetings of the club began again this October.

The National Federation of Music Clubs will hold its biennial convention in Minneapolis, May 21-28, 1933. Mrs. Elmer James Ottaway, president, states that the Eleventh Biennial Young Artists' Contests will culminate at the Minneapolis Convention after state auditions in connection with State Federations of Music Clubs Conventions and hearings in fourteen districts into which the country is sub-divided.

Full information can be secured from Madame Olga Samaroff, 1170 Fifth Avenue, New York City, or from Byrl Fox Bacher, Music Department, University of Michigan, Ann Arbor.

Southeastern Ohio music supervisors and teachers formed an organization last spring to unify the music of the schools and promote comradeship among the teachers. Officers elected to serve until the next meeting in connection with the Southeastern Ohio Teachers Conference in Jackson this October are: President, Glenden Craggs, Wellston; Vice-Presi-

dent, Leroy Buey, New Lexington; Secretary, Lottie Anderson, Portsmouth; Treasurer, Ruth Sawyer, Gallipolis. Edith M. Keller, state supervisor of music acted as chairman of the first meeting. Those on the musical program were: Joseph A. Leeder, Ohio State University; Betty Dando, soprano, Chicago; and a brass quartet from the Coalton school band.

John S. Fearis, composer and publisher, passed away at his summer home in Lake Geneva September 2. Composer of hundreds of church cantatas and hymns, as well as school operettas, Mr. Fearis was perhaps best known for the "Beautiful Isle of Somewhere." At the time of his death a new school operetta "Romany Maid" was in the publisher's office. Mr. Fearis was born in Richland, Iowa, and came to Chicago in 1893. Apart from his creative work, he was choir master of the Unity English Lutheran Church in Chicago, and conducted the Ravenswood Men's Chorus for twenty years, before the chorus was disbanded during the war. Mr. Fearis attended many Conference meetings representing his firm, J. S. Fearis & Bro.

## The State Membership Chairmen

### CALIFORNIA-WESTERN CONFERENCE

**Arizona:** E. J. Schultz, University College of Music, Tucson.  
**California:** A. G. Wahlberg, 703 N. Fulton St., Fresno, Calif.  
**Nevada:** Kenneth L. Ball, 321 Ninth St., Sparks.  
**Hawaii:** Mrs. Dorothy Kahanui, Territorial Normal and Training School, Honolulu.  
**Philippine Islands:** Mrs. Petrona Ramos, Bureau of Education, Manila.

### EASTERN CONFERENCE

**Connecticut:** Elisabeth Gleason, 70 Kingwood Rd., West Hartford.  
**Delaware:** Glenn Gildersleeve, State Dept. of Public Instruction, Dover.  
**District of Columbia:** E. N. C. Barnes, Adams School, Washington.  
**Maine:** Emily E. Chase, 128 Cumberland Ave., Portland.  
**Massachusetts:** Arthur J. Dann, 27 Circuit Ave., Worcester.  
**New Hampshire:** Mrs. Esther B. Coombs, Mill Road, Hampton.  
**New Jersey:** Meta Terstegge, 204 N. 11th St., Newark.  
**New York:** Edward H. Michehl, P. O. Box 167, Middleton.  
**Pennsylvania:** George L. Lindsay, Administration Building, 21st and Winter Sts., Philadelphia.  
**Rhode Island:** Anna Louise McInerny, 15 Francis Ave., Auburn.  
**Vermont:** Mary A. Markham, State Normal School, Castleton.  
**Eastern Ontario and Quebec:** G. Roy Fenwick, 271 McNab Street South, Hamilton, Ontario.  
**Montreal (City):** Geo. A. Stanton, 4104 Old Orchard Ave.

### SOUTHERN CONFERENCE

**Alabama:** J. Jones Stewart, P. O. 443, Mobile.  
**Florida:** Ruth Hibbard, 330 W. University Ave., DeLand.  
**Georgia:** Lawrence G. Nilson, Board of Education, Atlanta.  
**Kentucky:** Price Doyle, Murray State Teachers College, Murray.  
**Louisiana:** Francis Wheeler, Centenary College, Shreveport.  
**Maryland:** Electa Zeigler, Board of Education, Hagerstown.  
**Mississippi:** Alice Quarles, 903 31st Ave., Meridian.  
**North Carolina:** H. Grady Miller, 418 W. Washington St., Greensboro.  
**South Carolina:** Janette Arterburn, Winthrop College, Rock Hill.  
**Tennessee:** E. May Saunders, 113 Tennessee Blvd., Murfreesboro.  
**Virginia:** Eva Taylor Eppes, State Teachers College, Fredericksburg.  
**West Virginia:** Karl V. Brown, 409 High St., Spencer.

**Class Voice Lessons in Chicago:** Dr. J. Lewis Browne, Director of Music, Chicago Public Schools, announces that Superintendent William J. Bogan has approved of a plan for introducing class voice instruction in all the Chicago high schools. The principals of the high schools have ratified the plan, which provides for the co-operation of the Chicago Council of Teachers of Singing. President Richard De Young of the latter organization has appointed an examining board which will pass upon all teachers applying for positions in connection with the new classes.

General supervision of the organization of the classes has been delegated to Gladys Easter of the Chicago School Music Department. This new development will be observed with keen interest, particularly in view of the success of the piano class work in Chicago schools. Dr. Browne reports that during the past three years more than thirty-five thousand pupils have enrolled in piano class instruction, of whom more than six thousand have been turned over to private teachers. Apparently, the enrollment this year is larger than ever.

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<b>University of Chicago</b> "Wave the Flag "March of the Maroons C Stands for Cherished Courage	<b>Northwestern University</b> "Go U Northwestern Northwestern Push-on Song Alma Mater
<b>University of Illinois</b> "Illinois Loyalty "Hail to the Orange "Oskee Wow Wow	<b>Purdue University</b> The Fighting Varsity "Hail Purdue "Back to Old Purdue
<b>University of Minnesota</b> Hail Minnesota The Rouser Minnesota Fight Song	<b>Indiana University</b> Hail to Old I. U. Indiana Loyalty "Indiana, Our Indiana
<b>University of Notre Dame</b> "Victory March "Down the Line "Hike Notre Dame	<b>U. S. Military Academy</b> "On, Brave Old Army Team "Benny Havens, Oh! "Army Blue "It's the Army
<b>University of Washington</b> "Bells of Washington Alma Mater Bow Down to Washington	<b>Georgia School of Technology</b> "Ramblin' Wreck Alma Mater Up with the White and Gold
<b>Ohio State University</b> "Across the Field "Buckeye Battle Cry Carmen Ohio	

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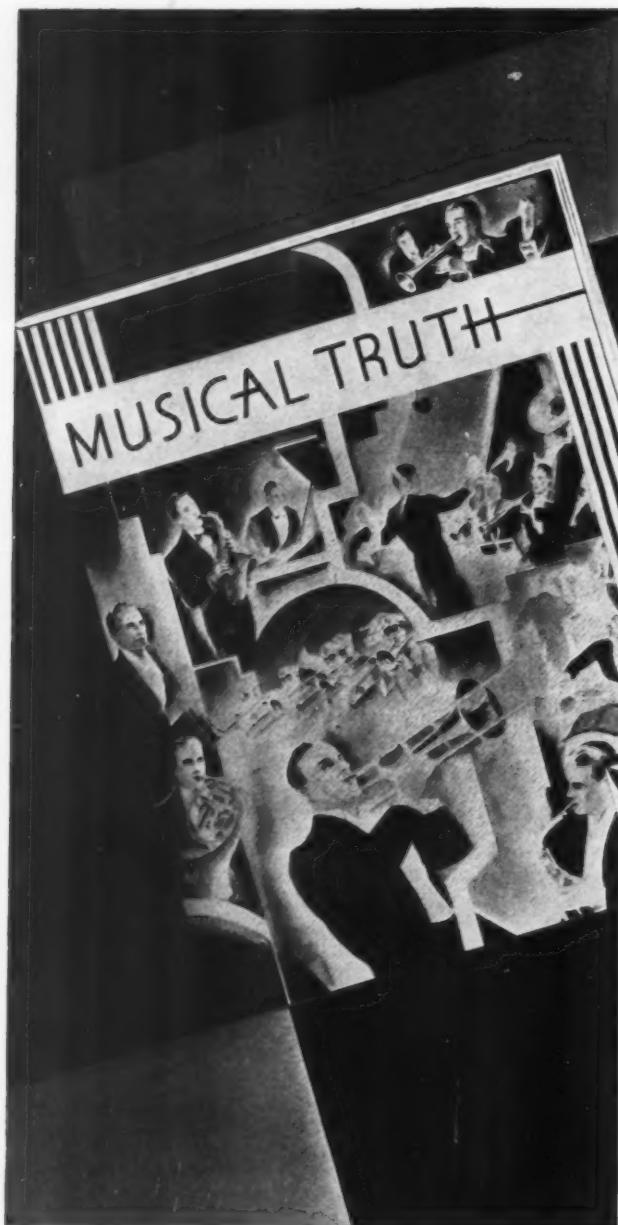
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# 1933 School Band and Orchestra Contests

## STATE AND NATIONAL

This material is a partial reprint of the 1933 Band and Orchestra Contest booklet prepared by the Committee on Instrumental Affairs, in co-operation with the officers and contest committees of the National School Band Association and the National School Orchestra Association. The booklet, which contains rules and complete information regarding the band and orchestra contests, and also the solo and ensemble contests, may be obtained from the Conference office, 64 East Jackson Boulevard, Chicago, Illinois. (Single copies, 15 cents; prices for quantities on request.) A folder containing music lists for the solo and ensemble contests, prepared by the contest committees of the School Band and Orchestra Associations, will be available soon. These folders will also be distributed through the Conference office, or may be obtained from officials of the Band and Orchestra Associations—JOSEPH E. MADDY, Chairman, Committee on Instrumental Affairs.

For the past ten years the Music Supervisors National Conference and the National Bureau for the Advancement of Music have jointly sponsored the development of school band and orchestra contests, both state and national. The National School Band Association, formed in 1926 and the National School Orchestra Association, organized in 1928, have gained sufficient growth to relieve the National Bureau of the burden of financing the contests, consequently the Bureau has transferred its share of the active conduct of the contests to the above associations, but will continue to serve the movement in other ways.

Under the present arrangement the officers and committees of the National School Band Association and the National School Orchestra Association collect all membership dues and contest fees, make arrangements with host cities for housing, transportation and other matters involving finance. The contest rules and lists of material are formulated by the Committee on Instrumental Affairs of the Music Supervisors National Conference with the assistance of the contest committees of the two associations.<sup>1</sup> After the preliminary arrangements are completed the entire conduct of the national contests, including the selection of judges (from a list suggested by the Band and Orchestra Associations) is under supervision of the Committee on Instrumental Affairs.

### Classifications in National Contest

**Class A.** Bands and orchestras from high schools, and other public and private schools of senior high school age (grades 9 to 12 inclusive), of 750 or more enrollment.

**Class B.** Bands and orchestras from high schools and other public and private schools of senior high school age of 250 to 750 enrollment.

**Class C.** Bands and orchestras from high schools and other public and private schools of high school age of less than 250 enrollment.

### Additional Classifications

*Frequently included in state contests  
but not included in national contests*

**Class D.** Bands and orchestras from high schools and other public and private schools of senior high school age organized less than one year. These may include pupils who have played in other bands or orchestras in or out of school. Second bands and orchestras of high schools may also be admitted, even though organized more than one year, providing no member of such a band or orchestra has played in any local school band or orchestra prior to September, 1932. This fact should be certified by the principal.

**Junior High School.** Bands and orchestras from junior high schools, grade schools and other public and private schools below senior high school age.

### Eligibility

Members of a band or orchestra must be bona fide pupils of the school they represent, and should be certified by the principal as such, and each group may be recruited from only one school, except that high school bands and orchestras may include junior high school and grade school members, provided these are regular members of the group. It is recommended, however,

<sup>1</sup> The Instrumental Affairs Committee of the Music Supervisors National Conference is divided into several sections, of which only the Orchestra and Band divisions are directly concerned with this activity. It will be noted by study of the personnel of the group that the officers of the Band Association and Orchestra Association and the contest committees of each group are represented in the Orchestra and Band sections of the Instrumental Affairs Committee, and vice versa, making possible a close co-operation, which is of advantage to all.

that every high school endeavor to build up its band and orchestra entirely with its own students, without recruiting from junior high or grade schools.

Students who have graduated but are still taking courses in the school may be members of competing organizations provided their graduation took place within the same school year. (In cities where the high school course completes only the 11th grade, post graduate students are eligible within a year of their graduation.)

Bands and orchestras competing in the National Contests will be limited to a maximum of ninety players.

A band or orchestra which finds it more convenient to compete in a state contest other than its own may do so if this is agreeable to the directors of both state contests but such a group may not represent its own state in the National unless it wins that right in its own state.

### Rating Plan

The rating plan of adjudication has been adopted for the National Contests and is recommended for all state contests. Many states have already adopted this plan, using from three to seven group ratings. For the National Contest not less than three nor more than five honor ratings will be used, depending upon the number of entries. Following are three rating plans now in use:

#### KANSAS PLAN (SEVEN RATINGS)

Honor Rating I.....	Highly Superior
Honor Rating II.....	Superior
Honor Rating III.....	Excellent
Honor Rating IV.....	Good
Honor Rating V.....	Average
Honor Rating VI.....	Below Average
Honor Rating VII.....	Inferior

#### WISCONSIN PLAN (THREE RATINGS)

Honor Rating I.....	Superior
Honor Rating II.....	Good
Honor Rating III.....	Fair

#### NORTH CAROLINA PLAN (FIVE RATINGS)

Group I.....	Excellent
Group II.....	Superior
Group III.....	Good
Group IV.....	Fair
Group V.....	Below Average

### Sight Reading

Sight reading contests will be held as a part of the National Contests, using the rating system of judging. Any band or orchestra rating two groups lower in sight reading than in the prepared part of the contest will be rated one group lower in the general contest rating. For example, a group winning first division (first honor rating) in the prepared contest and third division in sight reading will receive a general rating of second honor rating.

### Festival of Massed Groups

The numbers on the list marked with asterisks (\*) should be prepared by all groups planning on entering the National Contests as these numbers will be performed by the massed bands or orchestras of each class as indicated. (A\* indicates that all class A groups will play the number as a massed band or orchestra; B\* for Class B, etc.) Marches so marked (\*) will probably be performed by the massed bands of all classes.

The Committee recommends that state contests adopt the festival plan as features of the contests, selecting numbers within the capabilities of the groups likely to participate in the contests.

CONTINUED ON NEXT PAGE

It is desirable that state contests be held in April or early May in order that the representatives may have sufficient time to prepare for the National Contests which will be held between May 15 and June 10.

It is quite probable that either the National Band Contest or the National Orchestra Contest, or both, may be held in or near Chicago and that some or all of the competing groups may appear at the Century of Progress Exposition.

Certificates indicating the honor ratings will be awarded to all participants in the National Contest. Bronze tablets or individual medals indicating the honor ratings may also be purchased by competing groups through the contest committees of the National School Band Association and the National School Orchestra Association.

An enrollment fee of \$1.00 per member will be charged for participation in the National Contests to help defray the expense of judges and other expenses. Enrollment fees are to be paid to the respective treasurers of the Associations. (Band Association — H. C. Wegner, Supt. of Schools, Waupun, Wisconsin. Orchestra Association—O. J. Kraushaar, Waupun High School, Waupun, Wisconsin.)

Each state, or section recognized as equal to a state, is entitled to enter one band from each class in the National Contests. An additional band from each class may be added on the basis of one band for each additional ten bands or fraction thereof entered in the state or district contest. This rule also applies to orchestras.

Inasmuch as there was no National Contest in 1932, winners in the 1932 state contests will be eligible for the 1933 National Contest in the same ratio, providing this ruling is endorsed by the state association or contest committee having jurisdiction over the 1933 contest.

### TEST PIECES FOR BAND (National and State Contests)

Each band will play four types of compositions at the National Contest, and a similar program is recommended for the state contests. Only the first three are to be judged. The types are:

(1) A march of the quick-step variety. There will be a time limit of approximately three minutes for this march.

(2) The required composition.

(3) One composition to be selected, as specified below, from a list of sixty prepared by the Committee on Instrumental Affairs of the Music Supervisors National Conference.

(4) Three or more well known numbers to be prepared for playing in unison with other bands.

### NATIONAL REQUIRED NUMBERS

Note: Key giving full names and addresses of publishers follows list of Orchestra pieces on page 14.

#### Class A

Wagner—Rienzi Overture.....{ Special required arrangement being made and publisher to be announced.

#### Class B

Weber—Peter Schmoll Overture.....Ditson

#### Class C

Hildreth—One Beautiful Day.....Fillmore

### SUGGESTED STATE CONTEST REQUIRED NUMBERS

(Three alternative recommended numbers are indicated for each class, the first in each group being the most difficult.)

#### Class A

1. Lachner—Turandot Overture (Fest Overture).....Ditson or Fischer
2. Hadley—Alma Mater Overture.....Birchard
3. Goldman—University Grand March.....Fischer

#### Class B

1. Christiansen—First Norwegian Rhapsody.....Witmark
2. Beethoven—Larghetto from 2nd Symphony.....Ditson
3. Barnhouse—Panorama Overture.....Barnhouse

### Class C, D and Junior High Schools

1. Delamater—Grandioso Overture.....Rubank
2. King—Little Monster Overture.....King
3. Verdi-Fillmore—Aida Selection.....Fillmore
4. Sullivan-Maddy—The Lost Chord.....Willis

### SELECTIVE LIST FOR BAND (National and State Contests)

Graded approximately as to difficulty. Class A and Class B bands may select from the first 40 numbers in the list. Classes C, D and Junior High, from the entire list. Grading represents the composite opinion of members of the Committee and others.

Selections to be prepared for massed performance in the various classes are indicated by letter and asterisk, i. e., A\*. Class A massed bands; B\*, Class B, etc.

† Selections thus marked (†) have full score.

A*	1. Wagner—Rienzi Overture†.....New Arr., Pub. to be announced	
	2. Tchaikowsky—1812 Overture.....Fischer	
	(Cut from 2nd measure before No. 18 to the 1st measure before No. 24.)	
	3. Liatz—Les Preludes.....Fischer	
	(Required cuts to be announced.)	
	4. Wagner—Entry of the Gods into Valhalla†.....Fischer	
	5. Dvorak—Bohemia Overture.....Fischer	
	6. Weber—Oberon Overture.....Fischer	
	7. Respighi—Huntingtower Ballad.....Ricordi	
	8. Tchaikowsky—Andante Cantabile from the 5th Symphony. Fischer	
	(Required cuts to be announced.)	
	9. Schumann—Finale from 4th Symphony.....Chappell	
A*	10. Ravel—Bolero.....Elkan-Vogel	
	11. Glinka—Ruslan and Ludmilla Overture.....Hawkes	
	12. Ketelbey—Chal Romano Overture.....Bosworth	
B*	13. Weber—Peter Schmoll Overture.....Ditson	
	14. Sousa—Under the Cuban Flag (Cubaland Suite).....Fischer	
	15. Lachner—Fest Overture (Turandot).....Fischer or Ditson	
	16. Hosmer—Northern Rhapsody.....Fischer	
	17. German—Three Dances from Henry VIII.....Fischer	
A*	18. Hadley—Alma Mater Overture.....Birchard	
	19. Luigini—Ballet Russe (Nos. 1, 2 and 5).....Fischer or Hawkes	
	20. Kistler—Prelude to Act III Kunihild.....Fischer	
	21. Wallace—Maritana Selection.....Waterloo	
	22. O'Neill—Knight Errant Overture†.....Rubank	
	23. Elgar—Pomp and Circumstance March No. 5.....Boosey	
	24. Busch—Prelude.....Schirmer	
	25. Svendene—Norwegian Rhapsody No. 2.....Hawkes	
	26. Wagner—Flying Dutchman Selection.....Gilmor-Fischer	
	27. Drumm—Irelanda Tone Poem.....Fischer	
B*	28. Christiansen—First Norwegian Rhapsody†.....Witmark	
	29. Suppe—Isabella Overture.....Fischer	
	30. Glinka—Valse Fantasia.....Birchard	
A*	31. Goldman—University Grand March.....Fischer	
	32. Balfé—Bohemian Girl Selection.....Barnhouse	
	33. Sousa—The Red Man and The Black Man From Dwellers of the Western World.....Church (Presser)	
	34. Kawalski—Salut A Pesta March.....Jacobs	
	35. Eilenberg—King Mydas Overture.....Fischer	
	36. Busch—Rustic Scene.....Ditson	
C*	37. Hildreth—One Beautiful Day Overture.....Fillmore	
	38. Deluca—Harmony King Overture.....Rubank	
	39. Brockton—The Talisman Overture.....Ludwig	
	40. Roth—Olympian (Festal March).....Fischer	
	41. Baumann—Mignonette Overture.....Fischer	
	42. Drumm—Meditation.....Schirmer	
B*	43. Beethoven—Larghetto from 2nd Symphony.....Ditson	
B*	44. Barnhouse—Panorama Overture.....Barnhouse	
	45. Delamater—Grandioso Overture.....Rubank	
	46. Deppen—Eleanor.....Fox	
	47. Mozart—Menuet in E Flat.....Ditson	
	48. Wagner—Album Leaf.....Fischer	
	49. Colby—Message of the Chimes.....Alford	
C*	50. King—Little Monster Overture.....Fillmore	
C*	51. Verdi—Aida Selection.....Fischer	
	52. Taylor—Victory Overture.....Fischer	
	53. Beethoven—Andante Cantabile (Aeolian Band Classic).....FitzSimons	
	54. LeRoy—Princess Tip-Toe.....Fischer	
	55. Benson—Romance.....Fischer	
C*	56. Sullivan—Maddy—Lost Chord.....Willis	
	57. Roberts—Venetian Serenade.....Fischer	
	58. Batiste—Pilgrim's Song of Hope.....Jacobs or Fischer	
	59. Ay-Ay-Ay (Creole Song).....Schirmer	
	60. Chennette—Organ Melody.....Rubank	

### MASSED BAND NUMBERS

Suggested list from which committees in charge of national, state, and district band contests may select marches for massed band playing.

Marches marked with asterisk (\*) should be prepared for massed performance by all bands entering the National Contests.

Brockenshire—Swinging Down the Line.....	Fischer
O'Neill—Nulli Secundus.....	Waterloo
Alford—Glory of the Gridiron.....	FitzSimons
Alford—Vanished Army.....	Hawkes
Gill—Antes.....	Starr
Sousa—Northern Pines.....	Schirmer
Buyse—The Iron Master.....	Fischer
King—Pride of the Illini.....	King
Simon—Cincinnati Post.....	Fillmore
*Sousa—Century of Progress.....	Presser
Grabel—Fair Chicago.....	Fischer
Seitz—Grandioso.....	Seitz
Lake—Cleveland March.....	Ludwig
*Goldman—On the Mall.....	Fischer
*King—Goldman Band.....	King
*Sousa—Stars & Stripes Forever.....	Church
*Sousa—U. S. Field Artillery.....	Fischer
*Sousa—Semper Fidelis.....	Fischer
Panella—On the Square.....	Panella

**TEST PIECES FOR ORCHESTRA**  
(National and State Contests)

Each orchestra at the National Contest will play an assigned composition and a second number to be selected, as specified below, from a list of fifty. A similar program is recommended for the state contests.

Orchestras entering the National may play a short introductory number, not to take more than three minutes, and not to be judged.

The compositions assigned and selective, for the various classes are given below.

**NATIONAL REQUIRED PIECES**

Class A		
Tschaikowsky—Sixth Symphony (3rd Mov'mt).....	F	C.F. T2098
<b>Class B</b>		
Glinka—A Life for the Czar.....	F	FitzSimons
<b>Class C</b>		
Beethoven—7th Symphony (2nd Mov'mt).....	F	C.F. T1719

**RECOMMENDED STATE REQUIRED PIECES**

[Three alternative recommended numbers are indicated for each class, the first in each group being the most difficult.]

**Class A**

1. Wagner—Intro. Act. III, Lohengrin.....	F	C.F. T1357
2. Bizet—Carmen Suite No. 2 (Habanera & Danse Boheme) .....	FX	Birchard
3. Suppe—Beautiful Galathea Overture.....	F	Schirmer

**Class B**

1. Brahms—Hungarian Dances Nos. 1 and 3.....	F	Schirmer
2. Hadley—May Day Dance.....	F	Birchard
3. Beethoven—Suite, Master Series (Adagio & Military March) .....	SF	Schirmer

**Class C**

1. Bornschein—Arcadian Suite, Part II.....	SF	O.D. P.S.No.45
2. Hadley—Menuetto from Suite Ancienne.....	F	C.F. C17
3. Bach—Gavotte & Musette.....	SF	O.D. P.S.No.7

**SELECTIVE LIST FOR ORCHESTRA**

(National and State Orchestra Contests)

Graded as to difficulty, No. 1 being most difficult. Class A and B orchestras may select from the first 30 numbers in the list, Classes C, D and Junior High from the entire list. State committees are of course privileged to stipulate any required number for Classes A or B, even below No. 30, if they so desire.

Note: Standard European editions may be used in place of American editions listed. American editions, other than the ones specified, may be used without penalty, providing, in the opinion of the Committee or judges, the edition substituted is not of less difficulty or musical quality.

**Abbreviation of Technical Terms Used Below**

F—Full symphony orchestra instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, percussion and strings.

FX—Semi-full orchestra: 1 flute, 1 oboe, 2 clarinets, 1 bassoon, 2 trumpets, 2 trombones, percussion and strings.

FXH—Full symphony orchestra instrumentation with additional instruments, such as English horn, bass clarinet, celeste, etc.

H—Harp part published.

Note: Conductors' full scores are available for every number on the list. Addresses of publishers are given in key following this list for convenience of orchestra leaders who cannot obtain the music desired through local dealers.

A*	1. Tschaikowsky—Sixth Symphony (3rd Mov'mt).F	C.F. T2098
	2. Rimsky-Korsakov—Spanish Caprice (Capriccio Espagnol) .....	FXH C.F. T1882
	3. Dvorak—New World Symphony (1st Mov'mt).F	C.F. T2028
A*	4. Wagner—Intro. Act. III, Lohengrin.....	F
	5. Wolf-Ferrari—Jewels of Madonna, Intro. Act III (Inter. No. 2).....	C.F. T1357
	6. Beethoven—Coriolan Overture.....	F
	7. Beethoven—Fidelio Overture.....	F
	8. Mendelssohn—Italian Symphony (3rd Mov'mt).F	C.F. No.7
	9. Nicolai—Merry Wives of Windsor Overture.....	F
	10. Schubert—Kelley—Romantic Overture.....	F
	11. Rossini—Barber of Seville Overture.....	F
	12. Suppe—Pique Dame Overture.....	F
	13. Hadley—Alma Mater Overture.....	F
B*	14. Glinka—A Life for the Czar.....	FitzSimons
A*	15. Bizet—Carmen Suite No. 2, Habanera and Danse Boheme .....	FX
	16. Dvorak—Two Slavonic Dances, Nos. 1 and 2.F	C.F. T286
	17. Mozart—The Impresario Overture.....	F
	18. Delibes—La Source Ballet No. 3 (Romance & Mazurka) .....	F
	19. Borodin—Polovetzian Dance No. 1 (Prince Igor) .....	R.J. No.44
		G.S. M.117

20. Weber—Preciosa Overture.....	F	C.F. T2072
21. Rossini—Tancredi Overture.....	F	C.F. T2089
22. Mendelssohn—Italian Symphony (2nd Mov'mt).F		C.F. No.7
23. Dvorak-Kopp—Sinfonietta in G (From Western World) .....	SF	S.B.
24. Mozart—Marriage of Figaro Overture.....	SF	O.D. C128
25. Bizet—Menuet from L'Arlesienne Suite No. 2.SFH	F	S.B. Prog. 4.S.S.
26. Suppe—Beautiful Galathaea Overture.....	F	Schirmer
27. Grieg—Sigurd Jorsalfar Suite, Nos. 1 and 2.....	F	C.F. T1670
28. Grieg—Sigurd Jorsalfar Suite, No. 3.....	F	C.F. T1670
29. Mozart—Les Petits Riens Overture.....	SF	C.F. P.O.116
30. MacDowell—Scotch Poem .....	F	R.J. No.58
31. Smetana—Ballet from Bartered Bride.....	SF	S.B. Prog. 4.S.S.
B*	32. Brahms—Hungarian Dances Nos. 1 and 3.....	F
	33. Grieg—Norwegian Dances Nos. 2 and 3.....	F
B*	34. Hadley—May Day Dance.....	F
	35. Schubert—Marche Militaire No. 1.....	F
C*	36. Beethoven—7th Symphony (2nd Mov'mt).....	F
	37. Wagner—Spinning Song from Flying Dutchman, Prog. 4, Symphony Series.....	SF
	38. Davis—Arbutus .....	SF
	39. Schumann—Romance from D Major Symphony.SF	S.B. Prog. 4.S.S.
	40. Ries—Adagio from Suite No. 3.....	SF
B*	41. Beethoven—Suite, Master Series (Adagio & Military March) .....	SF
	42. White—Serenade .....	F
	43. Elie—Melida, Creole Tropical Dance.....	F
C*	44. Hadley—Menuetto from Suite Ancienne.....	F
	45. Bornschein—Arcadian Suite, Part II.....	SF
C*	46. Bach—Gavotte and Musette .....	SF
	47. Felix—Down the Country Lane.....	O.D. P.S.No.45
	48. Conte—A Song of Summer.....	O.D. P.S.No.7
	49. Riegger—In the Country .....	O.D. P.S.No.41
	50. Metcalfe—Golden Rod Intermezzo.....	Wood

Selections to be prepared for massed concert performance in the various classes are indicated by letter and asterisk preceding title. (A\* for Class A, etc.)

**KEY TO PUBLISHERS**

NOTE: To economize space, names of publishers in the Orchestra list are abbreviated in certain instances to initials as follows:

C. F.—Carl Fischer	G. S.—G. Schirmer
O. D.—Oliver Ditson	S. B.—Silver, Burdett
R. J.—Ross Jungnickel	

Alford:	Harry L. Alford, 190 N. State, Chicago, Illinois.
Barnhouse:	C. L. Barnhouse, Oskaloosa, Iowa.
Birchard:	C. C. Birchard & Co., 221 Columbus Avenue, Boston, Mass.
Boosey:	Boosey & Co., Inc., 113 W. 57th St., New York City.
Bosworth:	Bosworth & Co., Belwin, Inc., Agents, 43 W. 23rd St., New York.
Chappell:	Chappell-Harms, Inc., 62 W. 45th St., New York City.
Church:	John Church Co., 1712 Chestnut St., Philadelphia, Pa.
Ditson:	Oliver Ditson, 359 Boylston St., Boston, Mass.
Elkan:	Elkan-Vogel Co., Inc., 1716 Sansom St., Philadelphia, Pa.
Fillmore:	Fillmore Music House, 528 Elm St., Cincinnati, Ohio.
Fischer:	Carl Fischer, Inc., 62 Cooper Square, New York City.
FitzSimons:	H. T. FitzSimons, 23 E. Jackson Blvd., Chicago, Ill.
Fox:	Sam Fox Publishing Company, The Arcade, Cleveland, Ohio.
Hawkes:	Hawkes & Son, Inc., Belwin, Inc. Agents, 43 W. 23d St., New York City.
Jacobs:	Walter Jacobs, Inc., 120 Boylston St., Boston, Mass.
Jungnickel:	Ross Jungnickel, 122 Fifth Avenue, New York City.
King:	K. L. King Music House, Ft. Dodge, Iowa.
Ludwig:	Ludwig Publishing Co., 301 The Arcade, Cleveland, Ohio.
Panella:	Frank A. Panella, Pittsburgh, Pa.
Presser:	Theodore Presser, 1712 Chestnut St., Philadelphia, Pa.
Ricordi:	G. Ricordi & Co., 12 W. 45th St., New York City.
Rubank:	Rubank, Inc., Campbell Ave. & Lexington St., Chicago, Ill.
Schirmer:	G. Schirmer, Inc., 3 E. 43d St., New York City.
Seitz:	R. F. Seitz, Glen Rock, Pa.
Silver Burdett:	Silver, Burdett Co., 39 Division St., Newark, New Jersey.
Star:	Star Music Co., Eldred, Pa.
Waterloo:	Waterloo Music Co., Waterloo, Ontario, Canada.
Willis:	The Willis Music Co., 137 West Fourth St., Cincinnati, Ohio.
Witmark:	M. Witmark & Sons, 1659 Broadway, New York City.
Wood:	B. F. Wood Music Co., 88 St. Stephen St., Boston, Mass.